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A Guide To 14
Summer Festivals

Articles by
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Jack Tracy
Barry Ulanov

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CENTS

CANADA 35c
FOREIGN 50c

The American Jazz Festival At Newport



Duke Ellington

Anita
O'Day



Louis Armstrong



Eddie Condon

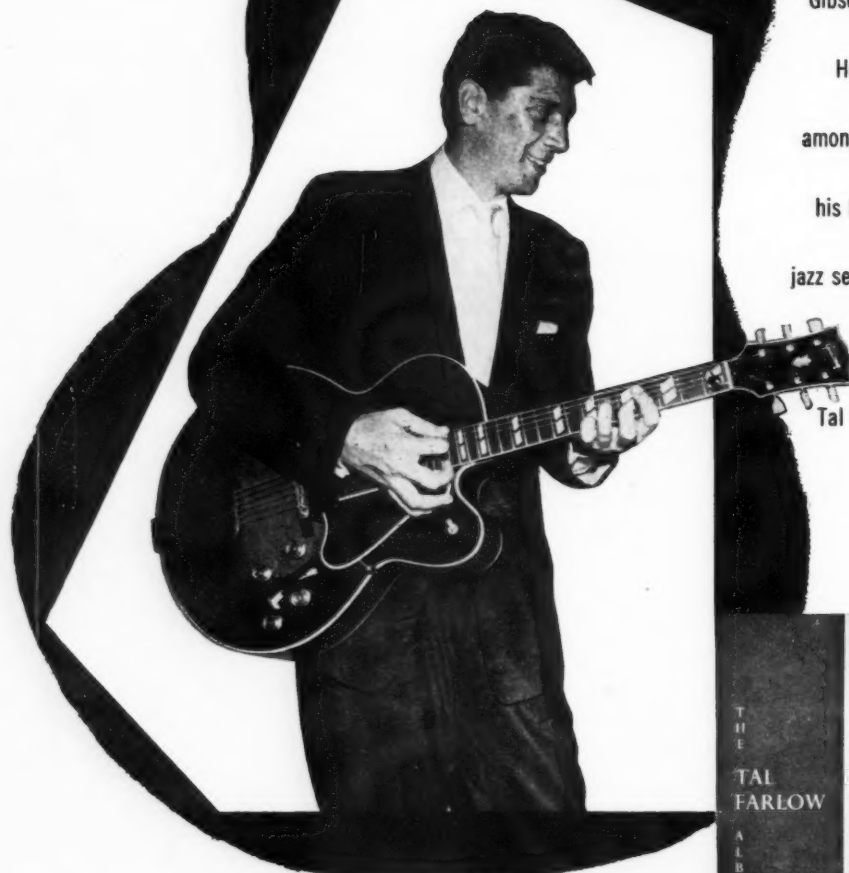


Dave Brubeck



Count
Basie

"Gibson Boy" ...Tal Farlow

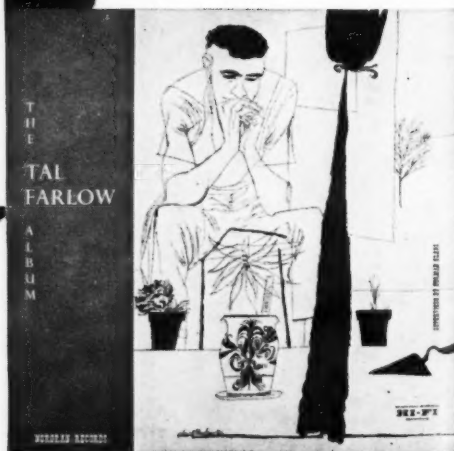


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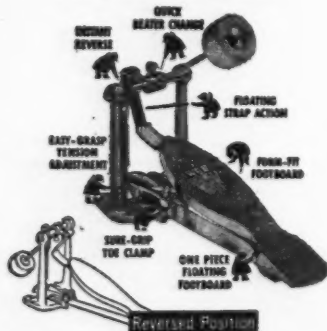
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Chords And Discords

Disgusted . . .

Elmhurst, Ill.

To the Editor:

Your otherwise fine issue of May 30 was marred by only one thing—the appearance of Bill Haley on the cover. Besides being disgusted to the point of almost not buying the magazine, I was greatly surprised at the apparent lack of taste on your part in choosing a representative of the rock and roll field as cover photo material . . .

William Bergeron

(Ed. Note: *Down Beat's* May 30 issue devoted a good deal of space to the discussion of what's right and wrong with rock and roll. The most talked-about personality in the field for the last year and more has been Haley. His selection as the focal point in the discussion was the obvious one to us.)

In Re BG . . .

New York, N.Y.

To the Editor:

I have watched with interest *Down Beat's* evolution over the years. From a magazine roughly equivalent to an illustrated racing form several years ago, *Down Beat* has outflanked other publications in respect to current news, interesting interviews, and a corps of editorial writers and reviewers not troubled with faint hearts, and has emerged as a very worthwhile periodical.

However, I would like to express a mild criticism of Jack Tracy's *First Chorus* (DB, June 13) concerning Benny Goodman. Benny needs my support like I need his or like either of us needs a hole in the head, but I do feel a rebuttal is in order.

. . . The column chides Benny and others who would get onstand late and leave early.

I played with the band one weekend in Irv Manning's absence. I was not too busy reading music to notice that the kids (1) loved the band, (2) danced to everything that was played, (3) were thrilled to see and hear Benny in person, (4) thoroughly enjoyed themselves.

In this instance, too, the band started at 9 p. m. and played dance music for about 45 minutes. When Benny arrived and the band went back onstand it was 10, and the place was jammed. He received an ovation and proceeded to put on a kind of show with the band that lasted for at least two hours . . . There were no gripes that night and there shouldn't be any, no matter where the band plays.

After I've been in the business as long as Benny has, I certainly hope I don't have to play until the last strains of *Goodnight, Sweetheart* have died down in some college gym.

Whitely Mitchell

Harrisburg, Pa.

To the Editor:

In regard to the article by Jack Tracy . . . I wish to verify the statements written by the University of Detroit. I drove over 100 miles and paid a good sum of money to see BG perform at Pottstown, Pa. (Sunnybrook ballroom). The dance was in progress

one hour before the said "King of Swing" made his appearance to the bandstand. To top that, on the last set, BG disappeared, but after a continued exchange of yelling and hand clapping, BG finally came out to finish the few numbers before one of the most enthusiastic crowds I have seen in recent years.

With the newly organized DOLA wanting people to support bands and leaders, how can this help the situation?

I realize the man's "King," but does this warrant the action on his recent eastern tour?

George Carchidi

Hungry Reader . . .

Milwaukee, Wis.

To the Editor:

I have just subscribed to your magazine and am enjoying it extremely. Thanks for the articles on Mel Torme and Hank Jones in the June 13 issue. Learned a few things from the Jones article, and thanks for *Disonant Thirds*. Many of us are hungry for education as well as just listening. Gleason doesn't say what kind of horn (tenor, alto) Brew Moore plays.

Bill Klinger

(Ed. Note: Brew Moore plays tenor saxophone.)

What Four? . . .

Fort Benning, Ga.

To the Editor:

A question that has been in my mind for quite a while now has come to the point of a hot discussion. It is about the original Four Brothers, and the Brothers that followed.

Now as I recall, one of the first groups of Woody's Brothers were Getz, Cohn, Steward, and Bobby Graf. Didn't Steward play bary in that group? Also, is this the original Four Brothers? To myself I think that it is, till I remember that Zoot was in there around that time. Then there were Arno and Warne Marsh, which confuses me even more.

I would like to ask two more questions. (1) What happened to Bob Graf? (2) Could you fill me in on the personnel of Woody's sax section during all the Brothers period? I just remembered that in the original Four Brothers, Serge blew bary. Now what do I do with Steward?

As you can see I'm plenty mixed up on this and would like to get squared away. Your help would be appreciated.

Richie Messina

(Ed. Note: The original Four Brothers in the Woody Herman band were Zoot Sims, Stan Getz, Herb Steward, and Serge Chaloff. The latter played baritone sax, the others, tenor. Later combinations included such men as Gene Ammons, Jimmy Giuffre, Buddy Savitt, Bob Graf, Al Cohn, Arno Marsh (but not Warne), Bill Perkins, Dick Hafer, etc. Bob Graf's whereabouts are unknown to us; perhaps a reader could help.)

Obligated . . .

North Hollywood, Calif.

To the Editor:

I feel obligated to point out that John Mehegan's eloquent appraisal of Lennie Tristano's recording technique on *Line-Up and East Thirty Second* is eloquently incorrect (*Chords and Discords*, June 13).

However, I don't hope to be able to illustrate this to John as long as he insists upon regarding Lennie's music as a personal challenge, rendering him incapable, of course, of simply listening to the music.

Warne Marsh

Down Beat

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1960s; LA

July 11,

DOWN BEAT

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Special Feature

Up Beat, the monthly addition to these pages, features a full arrangement for a five-piece combo this time, starting on page 38. It's *Doodlin'*, written and arranged by pianist Horace Silver for the Jazz Messengers.

On the Cover

The American Jazz Festival at Newport has come to be the country's biggest single jazz event in the three years it has been in operation. On the cover of this issue are six of the biggest stars who will appear at the Festival during its three-day (July 5-7) run—Duke Ellington, Anita O'Day, Dave Brubeck, Count Basie, Eddie Condon, and Louis Armstrong. For a complete Festival program, see page 12.

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Strictly Ad Lib

NEW YORK

ONSTAGE: Tom Ewell will star in Leonard Bernstein's musical version of *Candide* . . . July Holliday's return to Broadway in *The Bells Are Ringing* will be scored by Jule Styne, Betty Comden, and Adolph Green . . . Nancy Andrews replaced Helen Traubel in *Pipe Dream*. Ruby Braff remains . . . Six songs have been salvaged from the late *Strip for Action*, and will be incorporated in *High Heels*. Jimmy McHugh and Harold Adamson will also furnish additional songs . . . Liberace may tenant a Broadway theater in November in *Come As You Were*.

ENTERTAINMENT-IN-THE-ROUND: Dorsey Brothers band did so well at the Statler that Cafe Rouge is being enlarged via wall-breaking for their return in September . . . Blossom Dearie, organizer and former head of the Blue Stars, has signed with Billy Shaw and will record her new vocal group for Norman Granz' Verve . . . Mel Torme booked ahead into Birdland Nov. 9 with the Marty Paich tentet that backs him on his new Bethlehem LP . . . Harry Belafonte, recuperating from an operation for an acute laryngitic infection, is due to resume work July 1 . . . Bill Haley's Comets make their first British tour starting Feb. 6 for four or five weeks . . . The Hilltoppers play Britain for at least eight weeks beginning July 9 . . . Cy Walter is at the Byline room, where Mabel Mercer is the headliner . . . The Three Suns have ended their long run at the Voyager room of the Henry Hudson hotel . . . Leonard Feather was master of ceremonies at the Village Vanguard celebration in honor of Maxine Sullivan's 20th anniversary in show business.

JAZZ: The chances of Dizzy Gillespie's band doing a six-week tour of Latin America for the state department looked good at presstime . . . Count Basie's bar at 2245 Seventh Ave. has the Marlowe Morris trio . . . Word is that Billy Root took over the tenor chair in the Stan Kenton band, while Detroit Pepper Adams is on baritone . . . Possible Anglo-American exchanges for the fall and winter: George Shearing for Ray Ellington; Duke Ellington for Johnny Dankworth. Shearing expects to start for Europe at the end of October. He's never visited the continent before . . . As of present plans, Duke Ellington will play six weeks in France starting in October, with a minimum of 45 days of European bookings to follow . . . As it shapes up now, the Art Farmer-Gigi Gryce quintet will include Joe Harris, Wynton Kelly, and Addison Farmer . . . Perry Lopez, former Eartha Kitt guitarist, formed a trio with Wynton Kelly and bassist Ray Shain . . . Marshall Stearn's *The Story of Jazz* (Oxford University Press) definitely due for October publication.

Lil Armstrong, back in the States, played a Childs Paramount session . . . George Avakian's newest discovery is a Bermuda trumpet player, Gandi Burgess. He has a legit background of study in London and New York, has his own band in Bermuda, and blows a lot of jazz . . . Judy Tristano, who plays tenor, is moving to the west coast and intends to participate actively in music . . . Gil Melle cut his last Blue Note LP (he's now with Prestige) with Oscar Pettiford, Eddie Bert, Joe Cinderella, and Ed Thigpen . . . After four long months at the Copa, trumpeter Phil Sunkel is freelancing and rehearsing a combo . . . Columbia is asking those of its artists it's recording at the Newport Festival to allow it to charge 3 of their performance fee (being paid by Columbia) against royalties. Way it works out is that Columbia is actually paying 25 percent of the Festival's costs this year. One important music business figure almost wound up underwriting the entire Festival . . . Hal Schaeffer brought his new quartet into Cafe Bohemia—Phil Woods, Teddy Kotick, and Nick Stabulas . . . Bud Freeman has been playing with Buzzy Drootin and Ralph Sutton Thursday nights at Condon's.

Trumpeter Irving (Mouse) Randolph working in the band at the Savoy ballroom . . . The band of Cab Calloway alumni are still rehearsing Monday nights at Nola's under the direction of Eddie Barefield . . . Bob Corwin, Don Elliott's pianist, recorded an LP for Riverside with Ernie Furtado, Jimmy Campbell, and Elliott on trumpet . . . Savoy has a new Phil Urso LP, an album of remastered Frank Rosolino, and a set including several Basie sidemen with Hank Jones on piano and titled *No Count* . . . Teo Macero and Bob Price forming a quintet . . . Erroll Garner's next Columbia LP

(Continued on Next Page)



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Strictly Ad Lib

(Jumped from Page 5)

will be a concert cut at Carmel, Calif. His contract also allows for his recording with orchestra . . . **Bud Powell** at Birdland July 26 for three weeks . . . **Woody Herman** at the Steel Pier in Atlantic City until July 5 . . . **Cannonball** at Basin Street July 3-15 . . . **Milt Buckner** has a summer-long gig at the Harlem club in Atlantic City . . . **Tenor Sam Margolis**, who has recorded frequently with **Ruby Braff**, is playing in Bermuda until December.

RECORDS, RADIO, TV: RCA Victor has developed a stereophonic tape machine to sell for less than \$300 . . . Victor signed **Tony Cabot** of the Statler hotel ballrooms to head a series of dance albums . . . London will probably release the **Ted Heath** Carnegie Hall concert as a two-12" LP in Sept. . . . Columbia may have filmtrack rights to **South Pacific** and **Pajama Game**, both starring **Doris Day**. The label has recorded the controversial Broadway play, **Waiting for Godot** . . . **Ronnie Grey** and the **Jets** on Capitol is a pseudonym for **Mickey Katz** . . . First rhythm and blues TV commercial is **Ruth Brown's** for **Lucky Strike** . . .

Louis Armstrong and **Kay Starr** co-star on NBC-TV's **Producer's Showcase** Sept. 17 . . . **Bob Raiford**, Charlotte announcer who was fired for airing his and other's views on the **Nat Cole** Birmingham attack is now at NBC . . . **Patti Page** subs for **Perry Como** until July 7, then **Julius LaRosa** to Aug. 4, and **Tony Bennett** until Sept. 8. The musicians on the **Como** show gifted **Perry** with a sailboat . . . **Carol Haney** co-stars with **Hal March** in CBS-TV's **The Bachelor**. Score is by **Steve Allen** . . . **Frankie Laine** will sub for **Arthur Godfrey** this summer on Wednesday nights.

CHICAGO

JAZZ, CHICAGO-STYLE: Easy Street has installed a jazz-concert-every-Sunday policy, owing to successful afternoon trials with units led by **Bill Russo** and **Freddie Wacker**. Third group to be used on the Sunday card was the **Fred Kaz** trio, with **Lucy Reed** vocalizing . . . **Oscar Peterson** is current at the **Blue Note**, with **Woody Herman** following on July 11 . . . **Billy Taylor** returns to the **London House** on July 4, **Teddy Wilson** makes his repeat appearance on Aug. 8, and **Erroll Garner** is set for a Sept. 12 date . . . **Don Elliott** follows **Chet Baker** into the **Modern Jazz** room on July 4, and **Chico Hamilton** is on tap for July 18. The new room has had an encouraging start.

Lucy Reed has been installed for an indefinite assignment at the **Churchill** room . . . **Donna Brooks** replaced **Lurlean Hunter** at the **Cloister Inn**, the latter having taken to the road after having been virtually a fixture in the room for two years . . . **Johnnie Pate's** trio now playing the **Pershing lounge** Thursday through Sunday and continuing its Monday-Tuesday relief chore at the **London House** . . . The **Marienthals** have laid off the reopening of **Mr. Kelly's** several months more.

ADDED NOTES: The **Crew-Cuts** give the **Palmer House** a rather unusual headline attraction . . . **Don Adams**, **Helen Boice**, and the **Four Joes** comprise the current bill at the **Black Orchid**, with **Buddy Charles** featured in the lounge . . . Folk singer **Marilyn Childs** replaces **Robin Roberts** at the **Gate of Horn** through July. **Big Bill Broonzy** is slated for an engagement there upon his return from Europe . . . The **Ritz Brothers** and **Micki Marlo** have followed **Julius LaRosa** into the **Chez Paree** through mid-July. **Martin & Lewis** are scheduled for a July 26 opening.

HOLLYWOOD

JAZZ SCENE: **Dave Wells**, trombonist-bass trumpeter and anchor man in the **Tommy Alexander** band since its formation, left the band on the road and returned home . . . The **Pete Jolly** trio is signed with **Milt Deutsch** agency . . . **Corky Hale** is back in the business after recouping from special surgery. She wants to make it as a singer.

NITERY NOTES: Because of the lack of a **San Francisco** booking, the **Jazz Messengers** were unable to fill **Jazz City** date, where the **Australian Jazz Quintet** now is waiting . . . **Stan Getz** is at **Zardi's**. **Dave Brubeck** is set to open there July 20 . . . **Teddy Buckner**, at the **400 club**, says his first album was biggest jazz LP seller in England last year . . . **Biz** has been so good Monday and Tuesday nights at the **Lighthouse**, with the **Max Bennett** trio onstand the group may become a fixture there . . . **Shelly Manne's** return to the **Tiffany** has **Jack Tucker** beaming at the cash register . . .

(Turn to Page 31)

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A Bird In Hand

New York—Oscar Pettiford's *Bohemia After Dark*, named after Cafe Bohemia in Greenwich Village, has become a young standard in recent months, having been recorded by several jazz combos as well as by Oscar. At a recent Victor recording session, Tito Puente decided to cut it. A Birdland executive who also manages Puente, was present, however. "If you record it," said the executive, "it's not going to be by that title."

So on the Tito Victor album in question, you're likely to see a tune called *Birdland After Dark*. Royalties, however, still will go to Oscar and to his Orpheus Music, publisher of the song.

Jazz Colony At Music Barn

Lenox, Mass.—The Music barn, under the patronage of Stephanie and Philip Barber, will institute a summer jazz colony following the pattern of the MacDowell Music colony in Peterboro, N. H.

For one month, beginning Aug. 12, the Barbers plan to subsidize musicians in residence at their adjacent Music inn for the purpose of creating and experimenting in the jazz idiom, with panel discussions and concerts completing the program. Among the musicians participating in the project will be the Modern Jazz quartet.

The panel group, headed by Prof. Marshall Stearns of the Institute of Jazz Studies, will include John S. Wilson, jazz critic of the *N. Y. Times*; Nat Hentoff, associate editor, *Down Beat* magazine; Gunther Schuller, arranger and first French horn player with Metropolitan Opera orchestra; John Hammond, jazz critic; Alan Morrison, *Ebony* magazine; Bill Coss, editor, *Metronome* magazine; Whitney Balliet, jazz critic, *The New Yorker*; and jazz pianists and composers John Lewis, Lennie Tristano, and Billy Taylor.

Singer Hamilton Says He's Quitting

New York—Singer Roy Hamilton has announced that he is retiring from show business. According to Bill Cook, Hamilton's manager, the decision was Roy's and was made known to him through a letter Roy wrote from New York hospital.

The singer is suffering from exhaustion and pneumonia contracted while on a road trip. According to his physicians, a rest from about four to six weeks will be necessary.

Hamilton said he is quitting because "I will never be completely happy until I have given myself a full chance to find out whether I am a real painter or just a Sunday artist."

Cook also mentioned that Hamilton wanted to try his hand at songwriting.

N. Y. 802 Dissidents Grow In Number; Friction Rises

New York—The Unison Social club, a forum for dissident opinions within the membership of AFM Local 802, has grown to a membership of more than 350 from an April 23 start of 112. Also growing is the friction between members of the club and 802 President Al

Manuti. The most serious airing of mutual distrust occurred at a Unison Social club meeting at the Fraternal clubhouse June 4 when an open letter from Manuti was read to the Unison membership and was answered from the platform by members of the Unison board of directors.

Manuti in an earlier, amicable meeting with a delegation from the Unison club had said there was nothing in the 802 by-laws against a social club and that he would attend the June 4 meeting, but his letter revealed why he had changed his mind.

Here is the background of the dissension that caused the letter:

Several members of the club, acting as individuals and not in the name of the club, had filed a petition with 525 signatures asking Manuti and the 802 executive board to call a special 802 membership meeting to instruct the local's delegation to the AFM convention in Atlantic City.

The passers of the petition said the special meeting was necessary because the regular 802 meeting that was to deal with instructing the delegates would not have a quorum. (It didn't.)

Manuti and the executive board rejected the petition for a special membership meeting, contending that various technical requirements had not been met in filing the petition. The dissidents claim that the decision to reject the petition was a stratagem by Manuti. They said that under the 802 by-laws, Manuti can call a special membership meeting at any time.

Furthermore, the dissidents claimed, Manuti did not want such a meeting because it was likely that if there were one, the delegates would be instructed to call for proportional representation at the AFM convention, which would give 802 and other big locals representation according to their numbers. Proportional representation is vehemently opposed by the smaller locals around the country, and, according to the dissidents, Manuti does not want to offend these smaller locals since he is counting on many of them to support him for a seat on the AFM international executive board.

An open letter thereafter was circulated. It attacked Manuti's rejection of the petition and criticized other actions by him. This letter was written and circulated by one musician. The rest of the Unison Social club did not sanction it.

Manuti, however, in his own open letter to the club charged that the membership of the Unison Social club was being taken in by a group of "overeager politicians who are rushing the season" and that the open letter attacking him was a "shabby, outmoded political trick." He also charged that at least one signature on the original petition for a special membership

meeting had been forged and that several other signatures were not valid.

All these charges were stormily denied by members of the club's board of directors, and considerable dissatisfaction was voiced with the implication that Manuti was more interested in getting himself elected to the executive board than representing the wishes of 802 members.

Current officers of the Unison Social club, as elected by the board of directors, are Marty Grupp, secretary; Jackie Saunders, assistant secretary; Artie Ryerson, treasurer, and Charlie Margulis, assistant treasurer.

Advisory groups also have been appointed to deal with legal affairs and by-laws, entertainment and fund-raising, increasing membership, and educational activities, such as studies of loss of work resulting from technological developments, etc.

The close of Manuti's letter, incidentally, was: "If your organization (the Unison Social club) has the well being of the union and membership at heart, join me in urging members to attend union meetings regularly."

Members of the club said they will join Manuti in that endeavor.

—nat

Winding, Johnson To Part Amicably

New York—After their Basin Street engagement ending July 29, the J. J. Johnson-Kai Winding partnership, which would have been two years old in August, will come to an amicable end.

Winding will head a unit of four trombones and rhythm with much of the writing to be done by himself. J. J. plans a quintet, also using his own arrangements. Both are expected to continue with Columbia Records under separate contracts. Johnson will remain with Pete Kamaron and Monte Kay and will be booked by Joe Glaser. Winding couldn't be reached by press-time for his complete plans, though he also is likely to remain with Glaser.

Both emphasized that the parting is friendly and that the team never had been intended as a permanent arrangement. "As it happened," J. J. explained, "it lasted longer than we had planned since reaction to the unit exceeded our expectations and the venture turned out to be a very profitable one for both of us."

"But now I want to try to make an individual contribution to the jazz scene. I feel I've made partial contributions in the past through such associations as the one with Kai and the one with the Miles Davis-Symphony Sid unit, but the time has come for me to be on my own."

Caught In The Act

Ella Fitzgerald: Storyville, Boston

Even the waitresses paused in their shuttles from bar to table while Ella sang. And how she sang.

She opened a set with *Paper Moon* and sustained the quiet mood with *I've Got the World on a String* and then went into *Little Boy*, at a medium bounce tempo.

For *I Can't Give You Anything But Love*, Ella chi-chied a chorus a la Rose Murphy and mugged a chorus in the Armstrong style. Somehow, she rang in *Davy Crockett* and *Blue Suede Shoes*.

Those tired changes on *How High the Moon* became fresh in the Fitzgerald manner. On *Body and Soul*, she phrased like a tenor, and admitted "this is going to be a hard one" before reaching for a climax note. She made it, as if anyone doubted she would.

For encores, Miss Fitzgerald at first ignored many calls for *A Tisket, A Tasket*; *Hard-Hearted Hannah*, and *Too Young for the Blues* and delivered a moody *Glad to Be Unhappy*. Audience demands proved too much, so she swung into *Hannah* after laughingly asking, "Don't you want to hear anything quiet?"

She swung back to a tender *I've Got a Crush on You* and finished the set with seven romping choruses on *Airmail Special*. Along the way, she pulled in bits of *Davy Crockett*, an apology to George Wein for running her show overtime, a few bars of *16 Tons*, nearly a whole chorus of *Jingle Bells*, a good-humored imitation of Slam Stewart, and an observation, "We sound like Benny Goodman."

Swinging backgrounds were given by pianist Don Abney, drummer Gus Johnson, and bassist Benny Moten. The last-named was particularly effective on *Airmail*.

—dom cerulli

**Kitty White; Keyboard,
Beverly Hills, Calif.**

With a new, well-presented EmArcy album currently to her credit, Kitty White's stint at Earl Maltby's place is marked by an easy confidence, excellent choice of material—though not always too well distributed—and a superbly polished performance.

She is fortunate indeed to have Bill Pittman's imaginative guitar augmenting her piano and voice with unerring tastefulness. Pittman is well featured in one solo number a set of which offers the best argument hereabouts in behalf of his unamplified instrument's ill-remembered beauty.

Stress is laid on the very slow, sometimes atempo mood tunes, like Joe Green's fascinating *Chicken Road*, *The Other Woman*, or *Skylark*. Kitty's flexible, warm-molasses voice, though overly decorative at times, is heard to particular advantage in the folk song department. The hopeful lament, *He's Gone Away*, and the moving, a capella *Black Is The Color* are especially appealing.

For a needed change of pace, Kitty may sing *Frantic Feeling* while playing more than adequate swinging piano, or undulate hip and shoulder most attractively to relentless tapped guitar back-

ing as she delivers the Trinidadian *Pollymon Bongo*.

Though sweet voiced, she is not afraid to open up, even belt a phrase when the occasion warrants. But there should be more of the jazz type of tune and then a cutback to tender things like *As Children Do* (from her album) which she sings superlatively.

Apart from a not-too-well-paced act, Kitty's current weakness seems to be coyness. Her affected stroking of a toy Angora kitten while softly singing *Funny Valentine* hardly can be considered a contribution to either song or audience appreciation—even in the most chi-chi circles.

—tyman

**George Wallington Trio;
The Composer, New York**

Pianist Wallington, one of the first of the important modern jazz pianists (he was in Dizzy Gillespie's initial combo on 52nd St. in 1944), is also one of the most durably impressive. Wallington has continued growing, both as pianist and writer, and it is to be regretted that bookers and club owners have not made him more frequently available to audiences.

Some months ago, Wallington had a sizzling, nonstop blowing band at Cafe Bohemia with Donald Byrd, Jackie McLean, Paul Chambers, and Art Taylor. Now, indicating his flexibility, he heads an equally imaginative but more mellow and more flowing unit to meet the demands of a room like the Composer.

With George now are George Syran, a steady and tasteful drummer, and the extraordinary Teddy Kotick, one of the consistently superior jazz bassists and one of the consistently underestimated. Both in solo and as part of the section, Kotick is a full-sounding, full-swinging, and inventive musician.

Wallington's writing ability is a major one in jazz. He is one of the few jazz writers with the ability to create melodies of individual and attractive profile, melodies that are often of the quality that establishes standards. On the two nights under review, George didn't play many of his originals, but any musicians who want to broaden their repertoire should consult his recordings and his published work via Mills Music and Almanac Music.

George's well-known invention, *Godchild*, now serves as his theme, and it's a distinctive one. For the Composer, George played a good percentage of standards, and Wallington has the rather rare ability to reawaken a standard so that even peripheral jazz listeners are caught while musicians and strongly jazz-oriented auditors are no less intrigued and stimulated.

Wallington continues to accent the piano like a horn at times, but he is also quite pianistic in his approach to the instrument, a quality often missing in parts among some horn-like modern pianists. His style, moreover, no matter how extended the variations on a theme become, is strongly melodic. His conception is also rhythmically virile with one of the most swinging beats in contemporary jazz.

Taste, a difficult asset to define verbally, is constant in Wallington's work. He avoids the banal, but he also eschews the effect-for-effect's-sake school of showboating. He builds clean-

Jazz Festivals Dot U. S. Scene

New York—In no summer in American music history have so many jazz festivals and appearances by jazz musicians at other festivals been scheduled. *Down Beat* has assembled as complete a list of summer jazz concerts as was available at presstime.

FESTIVALS: Castle Hill concerts, Ipswich, Mass.: Count Basie (June 29-30).

American Jazz festival at Newport, R. I.: see program elsewhere in this issue (July 5, 6, 7).

Berkshire Music Barn, Lenox, Mass.: continuous jazz all summer, starting July 1 with Louis Armstrong and ending Sept. 2 with the Modern Jazz quartet. Among the more than 20 concerts are Count Basie (July 4), Dave Brubeck (8), Duke Ellington (15), Sarah Vaughan (Aug. 5), Modern Jazz quartet and Chris Connor (Aug. 12), and four modern jazz concerts on Thursdays starting July 12. Round-table discussions will be held during the last three weeks of the season, and the Modern Jazz quartet will be in residence at the Music Barn during the same three weeks.

Stratford Shakespearean Festival of Drama and Music, second annual season of music: jazz nights are July 11 and 13 (Wilbur DeParis, Willie [The Lion] Smith, Jimmy Rushing); July 18 and 20 (Duke Ellington orchestra); July 25 and 27 (Calvin Jackson with dancer Paul Draper, the Phil Nimmons group); Aug. 1 and 3 (Dave Brubeck quartet, Norm Symonds octet); Aug. 8 and 10 (Art Tatum, Modern Jazz quartet).

Lawson Stadium concerts, New York: Jazz night (first in history of the concerts) is July 14 with Louis Armstrong All-Stars and Dave Brubeck quartet.

New Haven Pop concert: Duke Ellington (July 10).

Cleveland Summer Orchestra Pop concert: Duke Ellington (July 25).

First Connecticut Jazz festival, *Jazz Under the Stars*, Fairfield university stadium, Fairfield, Conn., with Duke Ellington orchestra and probably Willie (The Lion) Smith, Coleman Hawkins, and Billy Taylor trio.

North Shore Music Theater, Beverly, Mass.: Dave Brubeck (Aug. 5), George Shearing (Aug. 26).

Hollywood Bowl Jazz night, Aug. 10.

Rugolo In Album Deal At Mercury

Hollywood—Pete Rugolo has been signed by Mercury Records and is to record three albums a year of his own. The bandleader-arranger said he has been given a free rein in the accompaniment of such Mercury vocalists as Sarah Vaughan and Helen Merrill.

He is scheduled to go to New York soon to work on an initial session with Miss Merrill. In addition to his work with Mercury, Rugolo will continue to work for other labels.

ly, logically, and with warmth. He is equally authoritative on ballads and up-tempos.

In the sets under review, he was lyrically touching in *'Round About Midnight*, vigorous but sensitive in *But Not for Me*, mood-deepening in *In a Sentimental Mood*, relaxed on a medium tempo, *End of a Love Affair*, and wailing on *Up Jumped the Devil*, a collaboration between George and Henry Carino with what sounds like an opening motif from *Un Poco Loco*. Also impressive in his repertoire is *Billie's Tune*, really a Christmas song, written by his wife.

The trio is a valuable unit in the present jazz scene, and the Composer is to be congratulated for providing it at least a minimum number of weeks for the coming year.

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Blue Blowers, Note

New York — Eddie Condon and Richard Gehman would like to hear from friends, enemies, fans, or sympathizers of the late Red McKenzie. They want anecdotal material, recollections, yarns, etc., and will welcome all correspondence.

It should be addressed to Gehman at 16 W. 12th St., New York, N. Y. And correspondence from McKenzie, they say, will be copied and returned immediately and all information will be regarded as confidential if so specified.

Dot's All In Film Land Now

Hollywood—Dot Records is pulling up its Gallatin, Tenn., roots and moving lock, stock, and barrel to Hollywood, Randy Wood, company president, announced.

The firm will take over the now-vacant Capitol Records building at the corner of Sunset and Vine about July 15, Wood said, where the company's main headquarters will be located.

Wood said the move is being made because Hollywood has become "... the hub of activity in the record and music business, (and) offers great technical recording facilities as well as lots of available talent."

'Papa Joe' Fedele Dies In New Orleans

New Orleans — Joseph (Papa Joe) Fedele, proprietor of Papa Joe's Backstage bar and proponent of modern jazz, died here June 6. He was known as the musicians' friend and took pride in maintaining a jukebox that was stocked with the latest and best of modern jazz.

Fedele, who was in his 60s, always was ready to lend money and moral support to a musician when he sensed it was needed. Many a musician or show person who was down on his luck found a substantial bill pressed into his hand to cover the groceries or get a horn out of hock.

RCA, Down Beat In Joint Project

New York—RCA Victor and *Down Beat* are engaged in a joint project of preparing and releasing eight to 10 12" LPs of memorable collectors' item recordings from the Victor vaults. Members of *Down Beat*'s staff will join with Victor's a&r head, Fred Reynolds, in selecting the numbers to be included, and *Down Beat* writers will do the notes for each set.

The first in the series, a Muggsy Spanier Ragtimers LP, was done by Reynolds himself and is set for October. Nine alternate masters are included. Nat Hentoff, *Down Beat* associate editor, is currently selecting the tracks to be used in the second album, a Duke Ellington collection, due in December.

Succeeding albums will be drawn from material by Louis Armstrong, Fats Waller, Red Nichols, Mildred Bailey, Tommy Dorsey and Artie Shaw airchecks, all-star dates headed by Gene Gifford (with Bunny Berigan), Gene Krupa (with Chu Berry, Roy Eldridge, and Benny Goodman), Eddie Condon, and jam sessions with Waller, Berigan, and Tommy Dorsey.

The first LP, the Spanier Ragtimers, will have 16 selections, and it's hoped that the other albums in the series also will contain 16 numbers.

Local 47 Anti-Petrillo Forces Continue Fight At Convention

Hollywood—Embattled forces of AFM's Local 47 were preparing at this writing to carry their revolt against Federation president James C. Petrillo directly to the floor of the national convention, held in Atlantic City during the week of June 11. This despite the fact that the local's official delegates to the conclave are all Petrillo supporters. All were elected two years ago and included now deposed president John te Groen, recording secretary Maury Paul, and international studio representative Phil Fischer.

Last minute efforts by the local's board of directors to force Fischer to resign were unsuccessful, so the board passed a resolution refusing to pay his expenses. Since Fischer is a federation employee, general belief was that the

national body would foot his bills, but the situation, like many other phases of the intra-union dispute, was unclarified at this deadline.

Some last minute developments here on the eve of the convention:

In compliance with orders from Petrillo, te Groen and Paul, both removed from office by vote of general meetings of Local 47, were restored to the payroll pending their appeals to the convention. Among the many resolutions they were ordered to present as delegates were resolutions protesting their reinstatement.

All three delegates found themselves under instructions to present a long list of other resolutions, adopted at the local's pre-convention general meeting, to which they were opposed. Among them were demands (1) that the power of Petrillo over individual locals be curbed, (2) that AFM members be freed from "compulsory contributions" to the federation's performance trust fund (this referred to Petrillo's arbitrary diversion of payments for the reissue of films to television, payments which formerly went to individual musicians and now go directly into the fund), (3) a demand that recording and radio musicians be given the right to ratify or reject all contracts covering their wages and working conditions.

Dan Belloc Lands Chicago TV Show

Chicago — Bandleader Dan Belloc launches an hour-long weekly television show on local WENR-TV (an ABC affiliate) on July 9. The program features Belloc's band and vocalists Eddie Allyn and Gini Patton, with visiting show business personalities as guests.

Belloc, a school teacher by day, has been building a strong local reputation as bandleader over the last three years and has a steady weekend assignment at the southside Holiday ballroom. He is also music director for Fraternity Records.

Norvo Opens Club In Santa Monica

Hollywood—In an attempt to establish another jazz spot on lines of the Lighthouse, Red Norvo has opened the Harbor inn at 14th and Pico in Santa Monica.

The Norvo trio consists of Gene Wright, bass, formerly with Buddy DeFranco and Charlie Barnet; Bill Dillard, guitar, more recently with the Joyce Collins trio, and Red on vibes.

'55 Record Sales Gross \$197 Million

New York—Figures released by the American Federation of Musicians indicate that the gross retail record sale during 1955 was \$197,204,000. This figure, which is a new high for the industry refers only to domestically manufactured discs which have been licensed through the AFM. Records cut abroad and sold here by major and independent companies are not included.

The AFM breakdown shows 91,574,247 were 78-rpm discs which sold for a gross of \$65,168,975; 74,625,625 were 45 rpm at a gross of \$59,976,752; 15,512,252 extended-play records at a gross of \$19,789,965; and 17,335,997 LPs for a gross of \$52,268,901.

Heath Will Record U. S. Tribute Album

London—British Decca has arranged for Ted Heath and his orchestra to record a special LP album as a tribute to his successful American tour. It will comprise 12 titles based on the cities in which the band appeared.

Another outgrowth of the U. S. tour is a request from NBC for 13 half-hour programs to be recorded by the BBC Transcription service and to be similar to the series of last year.

A Fantastic Fairy Tale

By Ralph J. Gleason

ONCE UPON A TIME in the land of Ooo-bla-dee, there were two millionaires named Sol and Max Weiss.

They hated music. They hated it so much that they didn't even have a phonograph. Anyway they were too busy to play records. They were working out new plastic devices.

Sol had been experimenting with plastics before World War II. His younger brother helped him.

One day, the door of their Natoma St. plant in San Francisco was opened, and a stranger wandered in. He asked, "Do you press phonograph records?"

"NO! GO AWAY!" the brothers Weiss said in unison, the only thing they had done together in the last 10 years except make money.

"But no one will press my records," said the stranger. That's how Circle Record Co. was born. Fantasy Records is another story.

Before Fantasy there was Circle, for several years the only record pressing plant in northern California. It did a capacity (three presses, 24 hours a day) job of custom pressing Chinese records for Hawaii, Hawaiian records for Alaska, classical records for Harry Partch, and Dixieland records for Jack Sheedy, a trombone player.

Sheedy operated his own company, Coronet Records. And when Jimmy Lyons brought Dave Brubeck to KNBC for a radio show, he talked Sheedy into recording Dave. The first Brubeck discs were issued on Coronet and pressed by the Weiss brothers' Circle Records.

IN BETWEEN slapping out *Chinese Mule Train*, which was a big hit at the time for them, they pressed Coronet discs. The Sheedy operation gradually disintegrated. The only things that were selling were Brubeck's two discs. Orders kept coming in from Seattle and Portland.

"We kept pressing them and sending them out COD," Max said, "and finally I told Sol we should take it over. He said no."



Max and Sol (or Sol and Max) working on plans for new LPs

Eventually Max prevailed. He weighs about 60 pounds more than Sol and has an unfailing gift for getting his own way. He signs contracts when Sol isn't there. Sol thereby keeps his record of never making a mistake.

Sol always has claimed he wanted to call the company Reluctant Records because he never wanted to make records in the first place. "We offered a partnership to anybody, including Brubeck, and there were no takers," he said.

IN THE BEGINNING, Fantasy was merely a drawer in the file while the main business at 654 Natoma St. was custom pressing with special emphasis on the hillbilly records, folk dance sets, and Chinese versions of the *Hit Parade* discs.

In addition, Circle operated as distributor for a toilet brush company, manufactured Firewater, a fire-fighting

foam, not a beverage, and did assorted other things.

Throughout all this, the Brubeck records kept selling. And Sol and Max continued to dislike music. When Dave would ask them how they liked a session, they would reply with charming frankness, "It's terrible. But it will sell."

Then, Gerry Mulligan debuted his quartet at the Black Hawk. "It's terrible," Sol and Max said. They disliked it so much they recorded it.

"We were actually trying to lose money. A tax loss, you know," they say now, "but once again fate ruled otherwise."

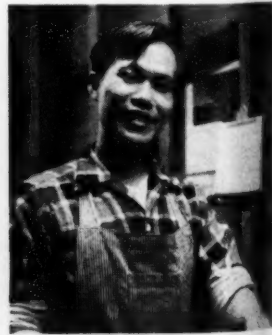
THEIR DETERMINATION to lose money brought them to recording folk singers, other small jazz groups, big bands and "goodness knows what all," Max says. "Sometimes I don't even know what we're issuing."



Jeanine Cade-Tinch
An Engineer



Saul Zaentz
A Conductor



Edwin Chune
A Motor Man

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And as the company expanded, experts were brought in to handle the additional business. Edwin Chune, a Chinese vinylite specialist, took over the pressing plant. "Edwin hates music, too," Max said. "He calls all our artists by their given names—the numbers on their LPs. Paul Desmond is always 'Mr. Three-Dash-Twenty-One to Edwin.'"

Then to handle tape editing and bring a woman's touch to the place, they hired Jeannine Cade-Tinch, a graduate of RCA Victor's tape editing school, and Saul Zaentz (sometimes known as Sol's Aunt). Zaentz is in charge of Fantasy's nation-wide distributing set-up which he periodically upsets and also is in charge of sales and sales promotion.

AS THE BUSINESS grew, the Weiss brothers had to make concessions to the public. First they bought a phonograph for the office. They have none at home, yet. And then, last year, they made the ultimate concession. "We had the telephone listed for Fantasy, and we are now in contact with the outside world," Max said.

What are Fantasy's future plans? "We hope to hit the perfect combination of slow, steady-selling records with no hits and nothing big, so we can get back to our original business of custom moldings," Sol said.

"But," adds Max, "we have the golden touch. Our *Jazz at the Black Hawk* LP, in which we conscientiously tried to pick the worst Brubeck sides possible, has outsold anything we have this year. Cal Tjader is selling thousands of LPs a month even though we recorded him only because we knew the mambo craze was over."

"WE WERE SURE big bands were dead, so we signed Elliot Lawrence, and I believe we have signed John LaPorta because modern jazz is on the way out. Swing's the thing now, and we had a meeting the other day and decided not to let LaPorta swing. This should work."

Fantasy's really big project for 1956 is to restore the sign over the door to the office. It reads "Circle Records," and they removed it in 1951 to get some crates of toilet brushes in.

"This is our real target for this year," Max said.

(Ed. Note: Any resemblance between the characters portrayed above and actual, living persons is purely accidental.)



Max (or Sol)

A Bald-Faced Statement

(Ed. Note: In response to a query from our San Francisco correspondent, Ralph J. Gleason, Fantasy's executive director Max Weiss, wrote the bald-faced statement below.)

By Max Weiss

DEAR RALPH— You asked for the true story of Fantasy Records . . . It can best be expressed as a series of failures . . . Not major or catastrophic ones, but just that things never go right, and we all sort of find ourselves heading down strange paths. It's frustrating, but, by now, we have resigned our company to being the plaything of a fickle fate.

Take for example why we started Fantasy . . . Seven years ago my dear brother Sol, he is the one that has never made a mistake, decided he would pick Hit Tunes, and then he decided to show up all those other companies picking and promoting Popular Hit Tunes . . . Well, sir, he decided that he had discovered the next big hit, and all he needed was someone to play it and then whom-a million would be sold in six weeks.

SO HE SPOTTED this pianist in Oakland playing at a neighborhood bar and approached him to cut a session. The piano player's name was Dave W. Brubeck . . .

Six years ago Sol had a beautiful set of curly hair, and Dave (the piano player) was a shy, uninhibited graduate of Mills college . . . But the years and 34 recording sessions have changed all that . . . And in retrospect it proves my dear brother's lasting faith in the talent of the piano player (Dave W.) despite the countless hours of his coaching and patient tutelage trying . . . trying . . . trying . . . never despairing . . . to get Dave to play the piano HIS way and in turn get a hit.

Why, many's the time at recording sessions Dave has turned to Sol and, with tears in his eyes, said, "Sol, I just can't do it. I try, but I always get hung up on this polytonality and flatted fifths and all that jazz. Rather than waste this session, though, let's run through some easy 'progressive

stuff' and maybe next time I will be able to master what you want."

Sol, with an understanding twinkle in his eyes, always acquiesces and hopes that someday Dave W. Brubeck will make it.

NOW TAKE OUR album covers. Our one aim there has been "to fuse modern art and jazz LP covers by synthesizing the cultural activity of West Coast (upper) native talent." But to date we haven't won a Critic's Award.

This has always been a bitter bone to swallow, and countless meetings have taken place between our art director (me) and talented designers and photographers, with our art director (me) saying, "Fellows I am sick and tired of you supplying us with album covers that JUST sell . . . We need AWARDS . . . Next time try to 'Win an Award' not 'Sell a Record.'"

Now to stop those vicious rumors.

YOU KNOW, OF COURSE, of our failures to get Cal Tjader to cash in on the *Swing Back to Dixieland*, our attempts to have Paul Desmond the next vocal sensation . . . and Gerry and Chet to do an album of American work songs. Each was a sad attempt, and on each rather than waste a session, we wound up with albums that won critical praise and sold in five figures, but it was a hollow victory.

The closest we ever came to the goals set by the founders of Fantasy was our EP, *2 Interviews of Our Time*, where the cover, the material, and the liner notes blended into an inharmonious whole. But this too turned into a failure by being treated as a joke and laughed at when it was in reality a true and touching message to the contemporary music lover of today.

To repeat: the story of Fantasy records has been a story of emotional, physical, and artistic failure, and in only the dollar and cents category has it halfway succeeded. In no way does the fact that it makes a profit detract from the utter failure of its high and mighty aims.

Max Weiss, Executive Director.



Sol (or Max)



Milton (or Milty)

Here's Your Program To . . .

The American Jazz Festival At Newport

Thursday, July 5

8:30 P.M.

Count Basie Orchestra

Trumpets—Joe Newman, Thad Jones, Wendell Cully, Reunald Jones
Trombones—Henry Coker, Benny Powell, Bill Hughes
Reeds—Frank Wess, Bill Graham, Marshall Royal, Frank Foster
Rhythm—Count Basie, piano; Freddie Green, guitar; Ed Jones, bass; Sonny Payne, drums
Vocals—Joe Williams

Sarah Vaughan

Accompanied by Jimmy Jones, piano; Joe Benjamin, bass; Roy Haynes, drums

Modern Jazz Quartet

John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass; Connie Kay, drums

Toshiko Akiyoshi, Piano

Jutta Hipp, Piano

Charlie Mingus Jazz Workshop

Charlie Mingus, bass; Teo Macero, tenor; Lou Donaldson, alto; Mal Waldron, piano; Wilbert Hogan, drums

Eddie Condon All-Stars

Wild Bill Davison, trumpet; Peanuts Hucko, clarinet; Lou McGarity, trombone; Bud Freeman, tenor; Ralph Sutton, piano; Jack Lesberg, bass; Eddie Condon, guitar; George Wettling, drums (personnel subject to change)

Friday, July 6

2:30 P.M.

Jazz As Communication

A panel discussion moderated by Marshall Stearns of the Institute of Jazz Studies. Panelists will include Langston Hughes, author-poet; Gene Hall, teacher of various jazz subjects at North Texas State Teachers college; Friedrich Gulda, classical pianist who recently introduced his first jazz combo here; George Wein, owner of Storyville night club, Boston, and producer of the American Jazz Festival at Newport; Bruce Cameron, sociologist, trombonist, and author of *The Psychology of a Jam Session*

8:30 P.M.

Louis Armstrong All-Stars

Louis Armstrong, trumpet; Edmond Hall, clarinet; Trummy Young, trombone; Billy Kyle, piano; Dale Jones, bass; Barrett Deems, drums; Velma Middleton, vocals

Dave Brubeck Quartet

Dave Brubeck, piano; Paul Desmond, alto; Norman Bates, bass; Joe Dodge, drums

J. J. Johnson-Kai Winding Quintet

The Jazz Messengers

Donald Byrd, trumpet; Jackie McLean, alto; Horace Silver, piano; Doug Watkins, bass; Art Blakey, drums

Ella Fitzgerald

Accompanied by Don Abney, piano; Benny Moten, bass; Gus Johnson, drums

Buck Clayton and Jimmy Rushing

Saturday, July 7

1:30 P.M.

Teddy Charles Tentet

Phineas Newborn Quartet

Phineas Newborn, piano, and probably Calvin Newborn, guitar; George Joyner, bass; Ron Jefferson, drums

Friedrich Gulda Unit

3:30 P.M. to 5 P.M.

The Future of Jazz

A discussion moderated by Nat Hentoff, associate editor of *Down Beat*, and Bill Coss, editor of *Metronome*. Participants will include David Broekman, composer and conductor, Tony Scott, Lennie Tristano, Billy Strayhorn, and Hall Overton

8:30 P.M.

Duke Ellington Orchestra

Trumpets—Ray Nance, Clark Terry, William (Cat) Anderson, Nelson Williams
Trombones—Britt Woodman, John Sanders, Quentin Jackson
Reeds—Paul Gonsalves; Jimmy Hamilton; Johnny Hodges; Russell Procope; Harry Carney
Rhythm—Duke Ellington, piano; Jimmy Woode, bass; Sam Woodard, drums
Vocals—Jimmy Grissom

Art Tatum, Piano

Chico Hamilton Quintet

Buddy Collette, reeds; Fred Katz, cello; Jim Hall, guitar; Carson Smith, bass; Chico Hamilton, drums

Bud Shank Quartet

Bud Shank, alto; Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums

Anita O'Day

Accompanied by an all-star group that probably will include Roy Eldridge, trumpet; Lester Young, tenor; Vic Dickenson, trombone; Teddy Wilson, piano; Gene Ramey, bass; Jo Jones, drums

Friedrich Gulda, Piano

Sunday, July 8

1 P.M.

Musicians-Critics Luncheon

A closed meeting of critics and musicians for exchange of views and complaints

Buster Smith

**'Sure, I Liked Pres,' Said Charlie Parker,
'But Buster Was The Cat I Really Dug'**

By Jack McDaniels

WHEN QUESTIONED once about early influences on his playing, Charlie Parker replied, "Sure, I liked Pres, but the cat I really dug was Buster Smith."

Buster's originality as well as his influence on the fledgling Bird is confirmed by his better-known Kansas City contemporaries, Ben Webster, Jo Jones, and Lester Young. He was intimately connected with the bands and musicians who once made that city a center of jazz activity, but because his recorded solo work is rare and because he possessed the knack of being in all the right places at the wrong times, he has become something of a legend.

At present, the substance of this legend is leading a far from inactive life in his home town of Dallas, Texas, dividing his time among operating a small cafe, fishing, and writing for local bands and for his own eight-piece group with which he works six nights a week.

HE STILL WEARS the scholarly air and the spectacles which earned him the nickname "Professor" on the Blue Devils, and now, as always, is without a cigar only when sleeping or playing his horn.

He was born in Ennis County, Texas, in 1904, but moved to Dallas as a youngster. He began to demonstrate a musical aptitude at the age of 9 by imitating player piano rolls note for note. After teaching himself to play clarinet and saxophone, he began working with local bands.

In 1925, while playing in a speakeasy, he was heard and hired by Walter Page, leader of the Blue Devils. Despite the fact that he could not yet read music, he joined the band as lead alto, Page cuing him by a whistle when it was time to begin playing. During his tenure, the band grew from eight to 13 pieces, later acquisitions including Count Basie and trumpeter Oran (Hot Lips) Page.

IN 1928 Basie, Lips Page and vocalist Jimmy Rushing succumbed to the financial temptations of the successful Benny Moten. And soon Walter Page's triple talents (string bass, brass bass, and baritone sax) also joined Moten.

Through the efforts of Buster and Ernest Williams, the drummer, the Blue Devils stuck together, billed now as "The Thirteen Original Blue Devils." LeRoy (Snake) White was brought in to replace Lips Page on trumpet and made leader of the band.

The final curtain for this famous jazz group fell sometime later in Virginia, and Buster Smith was there to watch it close. After a long panic in Newport News and a short engagement in Martinville, they received an offer promising big things in Beckley, a city almost 300 miles away. Buster recounts the finis:

"NOBODY HAD ANY money so we talked two cab drivers into taking us. When we got there, we found out it was a commission job and the fellow who hired us didn't have any money either.

"The first week we only made \$30 for the whole band, so the cab drivers had the sheriff impound the instruments. The law would collect the horns every night after the job and carry them to jail and then bring them back the next night before the job. Finally, one of the trombone players got smart, hid his horn outside the window and gave the sheriff the empty case.

"Pretty soon we were all doing that. We never did make any money and when we got thrown out of our hotel, everybody got disgusted. One of the fellows wrote home for train fare, and the rest of us left by freight."

Most of them hoboed into St. Louis and, when their plight became known, were called back to Kansas City by leaders George Lee and Moten. Buster joined the latter group and remained with it until Moten's death in 1935.

Shortly after that, four or five Moten sidemen, including Smith, under the leadership of Basie, went into the Reno club. From the nucleus grew the Count Basie band. Its striking feature was its spontaneity and relaxed group feeling, resulting possibly from the fact that many of the men had been playing together since the days of the Blue Devils. Often, new tunes and complete arrangements came into being during the course of an evening's engagement.

"THE THING THAT knocked everybody out about that band," says Buster, "was that we played things different every night. They would hear us play a tune one night and the next night we might play the same tune entirely different."

The Professor, who both played and wrote for the band, relates somewhat regretfully the origin of the tune that epitomized for the nation the exciting swing of this organization.

"I'll tell you how the *One O'Clock Jump* came about," he said, relighting his cigar.

"Basie always liked to fool around in different keys every night. One night he was playing along in F (that's his favorite key), and then he took that modulation into Db. He looked at me and said, 'Set something, Prof,' so I started playing that saxophone riff. Lips (Page) set something for the brass, and pretty soon we had it going. We played it for about 30 minutes, and the crowd liked it, so we played it again the next night the same way.

"IT GOT ITS name because of a radio broadcast one night down in Little Rock. We had it on the program lineup, but the name we had on it was one you couldn't use over the air. The broadcast lasted until one o'clock, so



Buster Smith

the announcer suggested we call it *One O'Clock Jump*.

"It was my tune, but I only wrote one part for it—that was a saxophone part for Jack Washington because the fourth harmony was hard to hear. After Lips and I left the band, Jack taught the new guys their parts. When they recorded it later in New York, they put Count Basie's name on it, and when it became popular, Buck Clayton wrote the arrangement down.

"I heard other bands playing it and tried to copyright it, but I found out it already had been. I figure I got \$5.40 for it. When I saw Basie later, he said, 'I don't want you suing me so I'll give you \$5, and we'll drink this fifth of gin. Next time we record I'll play any of your tunes you want me to.' He did, too. It was called *Blues I Like to Hear*. I wrote it in the key of D, and Earl Warren plays lead alto in it. It's real nice."

Representative of Smith's lucklessness was his leaving the Basie band just before it catapulted to national prominence.

"Benny Goodman heard about the band and sent John Hammond down to hear it," Buster recalls. "He told us to sit tight, that he was going to New York to line things up for us and would be back in three weeks. Lips Page and I didn't put too much stock in this at the time. He left to go with Andy Kirk, and I joined Claude Hopkins in Chicago. A week after we left, Hammond came back and handed Basie a thousand dollars to get uniforms and stuff."

AFTER LEAVING a band in New York, Smith played and wrote for Nat Towles in Omaha and George Lee in Kansas City. He rejoined the Basie band for a short time in 1936. "I just traveled with the band and wrote. Basie wanted me to play, but some of the cats on the band objected because I had quit them before."

In 1937, he organized his own band in Kansas City and the following year returned to New York in an unsuccessful attempt to secure bookings for it. He did some writing for Eddy Durham and Ina Ray Hutton and worked for Joe Marsala. Late in 1938 he joined Don Redman, then worked with Benny Carter, Durham and Snub Mosely.

During this time, Smith recorded,

the first, *Cherry Red*, for Brunswick with Joe Turner, the blues singer, and pianist Pete Johnson. Another was *Moten Swing* with Durham, recorded for Decca's Kansas City Jazz Album (Album 214, De. 18126a), and is particularly interesting since it features Prof's horn throughout. He returned to Dallas in 1941 and, except for brief road trips, has fronted his own band there since.

While acknowledging his own influence over the young Charlie Parker, he refuses to take credit for Bird's later way of playing. "Charlie," he recalls, "used to hang around with me a lot. When he was working with me at Lucille's, he used to say: 'Buster, you're the king,' and I'd say: 'No, Charlie, you're the king.' He really loved to play. He told me once that he slept with his horn under his pillow. I didn't believe him until I was at his house one day and saw it there."

WHEN SMITH was asked if his harmonic approach to playing jazz, his way of "running chords," differed from other K. C. jazzmen, he replied, "They may have something there—at least, some of them said I did. Charlie played something like me in Kansas City, but it wasn't bop. The first cat I heard playing that way was a piano player named Julius Monk out of Detroit. Later some trumpet players started playing that way, too—Dud Bascombe and Freddy Webster. Charlie heard them, too."

He recalls that Parker was not the settled, reliable type of sideman that bandleaders favor. "Basie refused to hire him, said he wasn't quiet enough in his mind. But if he was using narcotics in Kansas City, I didn't know about it. Oh, I heard rumors, but if he was he hid it from me."

BIRD PLAYED WITH two of Buster's Kansas City bands. The first one was a five-piece combo at Lucille's Paradise in 1937. This band had Buster on clarinet; Parker on alto; Emile Williams, piano; Mack Washington, drums, and a "fellow named Crook," guitar. The other, organized in the same year, was a 12-piece band, with which he hoped to follow the road to fame taken earlier by Basie and Andy Kirk. Parker was playing third alto on this band.

Leaving tenor man Odel West in charge, Buster went to New York early in 1938 to seek bookings. "When I didn't send for them after seven months," he continued, "Charlie quit the band and followed me into New York by freight. I was out of work then, too, so he stayed in my apartment—he would use the bed during the day, and I'd use it at night. I finally went to work with Don Redman, and Charlie joined some little band that was going to Baltimore. That's where he was when McShann (Jay) sent for him."

BUSTER RECALLS a different version of the origin of Parker's nickname during their none-too-prosperous days in Kansas City:

"No, I don't think he was ever in the army. Yardbird is what he called a chicken. He had a joke about it with the cats on the band. He'd say: 'When I get off work, I'm going to catch me one of them yardbirds and have my wife cook it for me tomorrow.' He

No Pop Tunes For Lawrence; Seeks Note At Musical Level

ELLIOT LAWRENCE'S BAND is a rare dance organization in these days of rock and roll and Top Ten Tunes. The only pop numbers in the book are those sung by Jack Hunter—everything else that's played is either a tested standard or an original composition from such writers as Gerry Mulligan, the late Tiny Kahn, Johnny Mandel, and Al Cohn.

"And we want to keep it that way," amends Elliot. "My relationship with Fantasy Records is the most wonderful thing that ever happened, in that they don't want me to 'go commercial'. That isn't what makes a band. It's doing what you really want to do."

"Then the disc jockeys will play your records and the kids will buy them. In order to have a real fine dance band you shouldn't try to do commercial records and compete with the vocal groups, but instead do the best you can musically."

LAWRENCE'S "BEST" is the use of the finest arrangements and men he can find. He works chiefly out of New York, and thus is able to get top musicians who are not interested in long road trips. The current crew line-up looks like this:

Trumpets—Bernie Glow, Al Derisi, Nick Travis, and Stan Fishelson; trombones—Eddie Bert, Paul Seldon, and Freddie Zito; reeds—Sam Marowitz, Hal McKusick, Eddie Wasserman, Al

said it so often that all the cats began calling him that."

After Parker joined McShann's band, his contacts with Smith were less frequent. "Charlie used to buddy around with a white trumpet player named Neal," Buster says. "He came to Dallas when he was in the army in 1943, stayed a couple days with me and sat in with my band. He told me Charlie was in New York and that everybody was going crazy over the way he played."

Although quite happy in his present situation, the Professor does not consider himself retired. He admits that he would not mind going on the road again so long as he had "good transportation." This, however, does not include traveling by plane.

HIS AVERSION to air travel was the chief reason for his missing the Basie reunion two years ago in New York. "John Hammond was arranging it," he said, "and he had trouble finding me. When he finally got me, it was too late unless I went by plane. I told him I would like to go but I'd have to wait until some other time."

Buster had an unfinished score spread out across his piano.

"This is an old blues tune," he explained, "that a fellow here in town wants me to record; with this 'cat' music craze (r&b), he thinks we might get a local hit. We made a tape the other night, but the arrangement sounded too polished so I'm rewriting it. If it goes over, then maybe I'll get to record some of my good things. I've got a couple of originals I've been saving as a kind of a last resort."

Cohn, and Charles O'Kane; rhythm—Lawrence, piano; Russ Sanders, bass; Sol Gubin, drums.

Thus far, two albums have been released—*Elliot Lawrence Plays Gerry Mulligan Arrangements* and *Plays Tiny Kahn and Johnny Mandel Arrangements*. "I think Tiny was just about the greatest natural swing arranger who ever worked for me," says Elliot. "He did everything naturally, with a beat. He was not schooled a lot, although he was always studying, but he was a real swinger in both drumming and arranging. If not for his untimely death he would have been one of the all-time greats in the writing of jazz."

"ON THE OTHER HAND," he adds, "Johnny Mandel is much more of a schooled musician than Tiny was. Tiny looked up to Johnny, and he thought Johnny had the most talent of anyone in the jazz field. Johnny could do anything, while Tiny would have been out of character doing strings."

The band already has appeared this spring at such sites as the Steel Pier in Atlantic City and the Hershey Park ballroom in Hershey, Pa., with numerous summer dates to come, including a July stretch at Hunt's Pier in Wildwood, N. J.

"We've cut an album of Cohn's arrangements which we did live when we were at Steel Pier," says Elliot. "And our next release, *Dream with Elliot Lawrence*, should be out about now. This one will show the soft side of the band, but in modern dance idiom. "We're going to keep recording the things we want and like to do and leave the one-shot attempts at flash hits up to the others."

—edith



Elliot Lawrence

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I Sing To Youngsters In Love, Says Sylvia

By John Tynan

NOBODY WHO KNOWS her can dispute the statement that Sylvia Syms speaks her mind nor that she invariably means what she says. One would have to be insensitive, however, not to recognize the underlying sincerity. One of the things that makes her a successful jazz singer, moreover, is that she transposes this sincerity into her art.

"What do I aim for when I sing? I sell sex," she declared with a level look.

"But not vulgarly or cheaply like some of these young would-be sexpots. I sell sex to the people in the audience listening to me sing. Maybe there's a boy and girl in love sitting there . . . Well, when I sing to them, I'd like to become part of their love affair. I'd like to make them fall more in love with each other. If I can feel that I'm enriching someone's life, then what more can I ask?"

"EVERYBODY HAS TO believe in something positive to be happy. Well, I believe in what I'm doing because for me singing is the most important thing."

Right now she has, unexpectedly, a hit record, *I Could Have Danced All Night*, on Decca. Although it's not unusual these days for a jazz singer's record to make the pop charts, for Miss Syms it is a unique experience—for in the 15 years she's been singing professionally, this never has happened before.

Believing as she does in the straight, deeply felt rendition of a song, she commented acidly, "You know, it's not really necessary to gimmick up a pop with dog barks and cats meowing, though this seems to be a credo with some a&r men."

"I'll never make a record and risk prostituting myself just because I think it'll make it on the charts, knowing in my heart the song doesn't have what it takes musically. I selected *Danced* because, of the entire score of *My Fair Lady*, this was the tune I preferred. Why? Because it's a simple



Sylvia Syms

song with tender lyrics. Its simplicity sold me."

A NATIVE New Yorker, Miss Syms had been gigging around the city's clubs and appearing in various stage productions for years without any tangible evidence of a big future in music.

"Then in 1949," she recalled, "Mike Levin did a story on me in *Down Beat*. I credit that with creating the first real interest in my singing outside the trade."

A recording contract with the De Luxe label followed, and Sylvia cut her first sides. Arrangements were by Neal Hefti and backing was provided by Shelly Manne and the Stan Kenton rhythm section.

"The playbacks sounded really fine," she reminisced wistfully. "We all felt that some pretty good records came out of that date. So what happens? The next day the building burned down, masters and all. Talk about hard luck!"

That was only the beginning of a stubborn streak of hard luck. Shortly thereafter she was stricken seriously

ill, and for seven agonizing months couldn't hear nor speak.

"BUT DO YOU KNOW that illness caused a profound change in my life?" she asked. "It changed my outlook, gave me a fresh, more humble approach to living. Frankly, I believe I'm better off for it."

When Decca became interested in her, they assigned Ralph Burns to arrange and conduct her first album recorded under a contract since renewed for two more years.

"Ralph is so absolutely great," she said enthusiastically. "He has so much talent and good taste . . . No singer could possibly go wrong with him. And my a&r man, Milt Gabler, has been so very wonderful to me. He's a fine guy . . ."

Of contemporary singers Miss Syms says she feels that Frank Sinatra is without peer. "Frank has a great, great general talent," she said. "It's basic with him. He's alive, really alive. Joe Williams, too. Both he and Frank are so vital, so virile. I can't stand sterility in a singer. It just burns me up to listen to some of these chicks singing today who have good vocal equipment but do absolutely nothing for a song. They sing as if it were a mechanical exercise."

"So many of these kids today who've got a hit cooking are cheating the public when they play a club. Half the time they don't give the people their money's worth."

"So some a&r man got lucky, and the singer has a hit . . . But very often there's nothing to back it up. No repertory. Then they do a club date, and they just can't make it because it's not enough to just sing. You've got to have a reservoir of material to draw on."

"ONE THING NOBODY can say about me—and some have said plenty," she chuckled, "is that I've ever shown bad taste in selecting music."

"That's one reason why I've always sung show tunes, why I picked them for my album. Show tunes are recognized now and are understood. This is a very good sign, a definite change for better."

"The whole music scene is improving. Look at the way LPs are selling today. And you know who I give a pile of credit to? Jackie Gleason. Even if he never did anything but sneak Bobby Hackett's horn on the general public, that's enough."

Former Freshman Errair Goes To Cap

Hollywood — Ken Errair, former member of the Four Freshmen who announced his retirement from the music business recently, now has signed with Capitol Records as trombonist-vocalist. His first sides, due out shortly, were produced by the firm's pop a&r chief, Lee Gillette.

Also newly signed by the label were a singing group, Tabby Calvin and the Rounders; vocalist Trudy Richards, and c&w singer Wanda Jackson.

Draws California Editorial Fire

Rock 'n' Roll Dance Closed Down

SAN FRANCISCO—Police closed down a dance featuring Chuck Higgins' rhythm and blues band at the Santa Cruz Civic auditorium June 4 because the music "drove the dancers to abandon," according to Chief of Police Al Huntsman.

"That kind of dancing will not be tolerated in the future anywhere in Santa Cruz," the chief said in announcing a follow-up ban on all rock and roll. In a more lenient mood later, he said the ban will not apply to jukeboxes, just to "the highly suggestive, stimulating, and tantalizing motions."

The San Francisco *Chronicle* in a lead editorial promptly hit back at the ban saying it was "ill-considered and heavy handed," a "misdirected lashing out at the many for the sins of the few" and labeled it a "return to the philosophy which gave the United States prohibition."

The editorial was headlined "Found Guilty of Being Youthful" and it went on to a conclusion that stated "to declare it taboo for teenagers as in the Santa Cruz affair, not only indicts and convicts the entire age group for the crime of adolescence but goes far toward insuring the continuing popularity of rock-and-roll among that group."

Ben Waller, who booked the date, told the *Chronicle* that "the only bands making money any more are rock-and-roll bands. They don't want the kids dancing to rock-and-roll, but what can the kids do? They won't stand for that longhair stuff."

Meet The Sidemen: Benny Goodman

Trumpets

FERN CARON was born in Montreal, Canada, and reared in Lewiston, Maine. Fern studied trombone, baritone, alto, and trumpet through his teens, and played with local groups until 1942, when he joined Les Brown, followed by a hitch with Sam Donahue which was interrupted by four years in the army. He played with the army band while in the service and joined Charlie Ventura after his discharge. Since then Fern has played with the bands of Charlie Barnet, Ray Anthony, Gene Krupa, and Tex Beneke.

MEL DAVIS, a native Philadelphian, comes from a musical family. He attended the Curtis institute and later Temple university, where he played in the school orchestras. Mel was formerly a featured member of the Philadelphia Symphony and the St. Louis Symphonetta, and has recorded for Epic Records.

AL MAIORCA, from Brooklyn, got early musical tutoring from his father, a trombonist. Later he attended Juilliard. Following service in the army

infantry, Maiorca joined the Radio City Music Hall orchestra in 1947. He toured the country with the Ballet Russe company, and has appeared with the bands of Carmen Cavallaro, Gene Krupa, and Sauter-Finegan.

Trombones

HARRY DI VITO, from Jersey City, N. J., began studying trombone and trumpet at the age of 11. In 1940 he made his professional debut with Tommy Reynolds, followed by appearances with Les Brown and Harry James. During his army years he was a featured performer with the Glenn Miller army air force band. After the war he played with Stan Kenton and Boyd Raeburn. Most recently Harry has been doing studio recordings, transcriptions, and television shows in New York.

REX PEER, received encouragement from his father, who was a music teacher in Atlantic, Iowa. He began studying baritone sax in the fifth grade and switched to trombone in high school when he started playing with local bands. He played with the air

force band while in the service and joined the Sioux City symphony in 1950, following his discharge. He played with Sauter-Finegan and appeared with Benny Goodman on his 1953 tour.

Reeds

AL BLOCK, alto sax. At the High School of Music and Arts in his native Brooklyn, Al played flute and saxophone. Immediately after graduating he joined the Boyd Raeburn orchestra. He has since appeared with the bands of Artie Shaw and Sauter-Finegan, and has toured the U. S. with the Slavinska-Franklin Ballet company.

BUDD JOHNSON, tenor, was born in Dallas, Texas. He studied music with the daughter of Booker T. Washington, and began his career playing drums, taking up the saxophone two years later. Budd has played with most of the top jazzmen, including Teddy Wilson, Louis Armstrong, Earl Hines, Cab Calloway, and Dizzy Gillespie, as well as leading his own combo for a time.

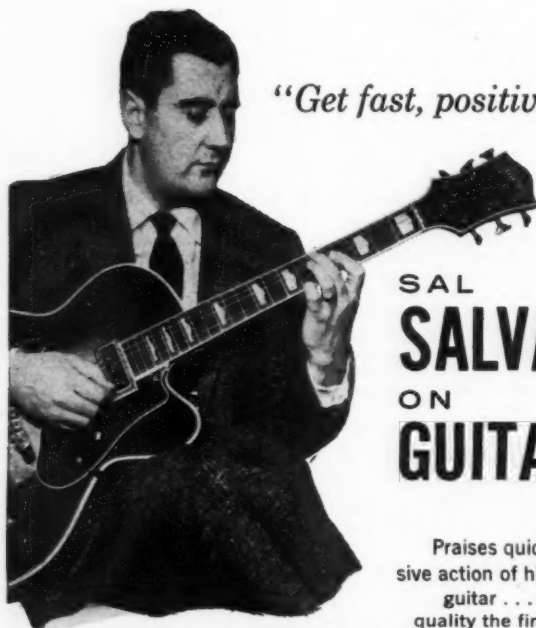
WALT LEVINSKY, alto, is a native of Paterson, N. J. He became interested in music at the age of 9 through his older brother, who was a classical musician. He graduated from East Side high school, then attended Lebanon Valley college, where he played with the college band. He left in his junior year to join Tommy Dorsey. During his four years in the air force he was a member of the air force symphony orchestra and appeared as saxophone soloist. Walt has since played with Ralph Flanagan's band. He spends much of his time composing and arranging.

BILL SLAPIN, tenor, was born in Cincinnati, Ohio, and began his musical training at 10. He attended the Cincinnati Conservatory where he studied clarinet, sax, and flute. Appeared with local groups until 1947, when he joined Buddy Morrow. In 1953, after two years in the army, he became a member of the Hal McIntyre band and has since played with Ray Anthony and Sauter-Finegan.

Rhythm

HANK JONES, piano. Born in Pontiac, Mich., Hank started his musical training on guitar, but later took up piano and began playing with various combos around Detroit. He came to New York with the Stuff Smith trio in 1943 and has since played with many top combos as well as for singers Sarah Vaughan and Ella Fitzgerald. Hank is now recording for Savoy Records.

IRV MANNING, bass. Irv was born in Baltimore, but moved to London with his family at the age of 2. He attended the Royal College of Music in England and appeared under the baton of Sir Thomas Beecham. He also played with the Muir Mathieson orchestra, which supplied background music for many films produced by Sir Alexander Korda. Irv returned to the states in 1940, and has since appeared with the bands of Joe Marsala, Woody Herman, and (Turn to Page 35)



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Reel Music

By Jack Tracy

ONE OF THE MOST prolific manufacturers of prerecorded tapes is the International Pacific Recording Corp., makers of Omegatape, Alphatape, and Jazztape. All three are distinguished by superb fidelity and close attention to detail. Combine that with the fact that they have been issuing a lot of jazz and you can see why they have been creating a lot of interest in these quarters.

Jazztape 4006, for example, features the Laurindo Almeida quartet, with Bud Shank on alto sax. Released first on a 10" Pacific Jazz LP, these glowing examples of Almeida's artistry include *Speak Low*, *Tocata*, and *Stairway to the Stars*.

Bob Keene's orchestra, spotting the Shaw-like clarinet of the leader, arrangements by such as Shorty Rogers, Billy May, and Bill Holman, and some of the west coast's very best musicians as sidemen, clicks cleanly on Jazztape 4007. Some of the highlights include the work on *Easy to Remember*, *Dancing on the Ceiling*, and *The Lady Is a Tramp*, and the magnificent trumpet section made up of Maynard Ferguson, Johnny Best, Frank Beach, and Conrad Gozzo. Originally released as an LP on the Gene Norman Presents label.

THE SWINGINGLY AUTHENTIC New Orleans band of George Lewis plays *Reel Jazz* (Jazztapes 4005, 4010), two collections played with unmistakable care and devotion and spirit. Lewis' clarinet resists all trails of time, and remains its warm, mellow, supple self. Jim Robinson is on trombone; Avery Howard, trumpet; Lawrence Marrero, banjo; Alcide (Slow Drag) Pavageau, bass; Alton Purnell, piano; Joe Watkins, drums. Much of Lewis' usual repertoire is heard—*Saints*, *Down By the Riverside*, *A Closer Walk with Thee*, *Tin Roof Blues*, etc.

The Hi-Los are represented on Jazztapes 4002 and 4012, singing tunes from a couple of their Starlite LPs. If you have not yet heard this stimulating and adventurous foursome, you are encouraged to do so. Especially on such time-tested standards as *Little White Lies*, *Skylark*, *June in January*, and *Jeepers Creepers*.

One general criticism should be leveled at the Pacific firm, however. The first Jazztape releases had complete personnel, list of tunes, credits, and notes on the back of each box. This has now been replaced by a stock warning not to accidentally erase the tape. Inside is a list of the tunes on gummed paper — no more. Record companies learned early that LP buyers demand some information about the music they're buying and on the people who are playing it.

THE PENTRON CORP., manufacturer of tape recorders, has begun to put out its own prerecorded tapes, Pentape. Three at hand are *Show Pops* and *Moods in Music*, played by Larry Paige and his orchestra, and *Guitarama*, featuring Earl Backus backed by Paige. They are all recorded very well (Bill Putnam did the engineering at his Universal Studios) and have a consistent musical quality—generally dull.

As examples recorded to put your

Meet Father John, A Musician Who Is Unpaid, Utterly Happy

By Jack Egan

IT'S TAKEN SOME bit of searching, but now the phenomenon of the profession has been found—a musician who is completely happy in his work, has no gripes or grievances whatever, has nothing but love for his fellow man, and has no concern with any form of pecuniary compensation for his efforts.

Not that he has finally landed in the upper brackets of the music profession, with magazines heralding his accomplishments and advertisements and billing cards prominently featuring his name. Gate Frega had all that and more in the late '40s when he played bass with the then toast of the music world, the rage of the period, the Joe Mooney quartet.

Gate turned in his name and his billing in September, 1948, and became Brother John, in which capacity he's spent the subsequent eight years, for the most part, at St. Lawrence Monastery, a seminary on the shores of the Hudson River at Beacon, N. Y. On June 15 Gate was ordained Father John of the Cross, a Capuchin priest, and on July 1, he'll celebrate his first mass at 10:45 a. m. at St. Michael's church in his native Paterson, N. J.

THE MOONEY QUARTET was discovered and acclaimed by *Down Beat* mainly through the observations and writings of Mike Levin in August, 1946. The *Beat* articles led to subsequent stories in the nation's leading newspapers and class magazines. Featured in some of America's smartest supper rooms, the group played to the elite of society and the well-heeled connoisseur of jazz and popular music. Besides Gate on bass, accordionist Mooney had Andy Fitzgerald, clarinet, and Jack Hotop, guitar.

Mooney now has his own club in Miami; Fitzgerald plays the daily early morning Jack Sterling radio show on WCBS, New York, and Hotop is doing studio work in New York. Only Father John faded from the general musical scene to concentrate on his studies to prepare him to carry on God's work, "the greatest gift I've ever received. I can hardly believe He favored me with this entry into His fold."

As a Capuchin, Father John is bound by the vows of poverty, chastity, and obedience.

"This is something a man can't explain. It's too deep inside. But when he has it, he knows it. It's just a matter

player through its paces, these are fine. But don't look for much more than slightly jazzed-up society music from Paige and routine finger exercises from Backus.

On two of the three Pentapes I received, by the way, the reel was of superior design. It's made to easily facilitate engaging the tape for rewinding.

(Ed. Note: All tapes are reviewed on the Ampex 612 stereophonic tape phonograph, utilizing two Ampex 620 speakers.)



(Dan Pearson Photo)

Father John

of bringing it to the surface and then having the good fortune of being allowed to answer God's call and permitted to do His work," Father John said in discussing his departure from the Mooney band in Springfield, Ill., back in '48 and entering the seminary a few weeks later.

ALONG ABOUT HERE the reader may be prompted to point out that this article began with some vague mention of finding the unusual among musicians whereas from all outward appearances, we're discussing a man who, when nearing 30 years of age, deserted his instrument for the cloth. Such is not the case. When Gate Frega became Brother John, his bass fiddle went along with him. To this day, he plays the instrument regularly and in just the same groove he worked as a layman. Among the priests and students at St. Lawrence, Father Henry, the director of students and an accomplished guitarist, has his own combo. Father John is on bass.

Indeed, a peek at the huge record collection in the recreation room at the Beacon retreat, might give the unseasoned visitor quite a surprise. Here LPs of every description line the walls on both sides of the centered record player. Oddly enough, the album in the key display spot was one showing a large portrait shot of Frank Sinatra, the same Frank S. who knew the Mooney boys from their and his native New Jersey and never failed to express outwardly his enthusiastic admiration for the bass work of Father John, nee Gate Frega, on his frequent visits to catch the quartet at Dixon's on 52nd St. in New York.

Father John never looked in finer fettle or better physical health as Gate Frega than he does now, and it's most obvious, even in the briefest conversation, as Father John he's enjoying mental peace of mind that few others in the hectic music profession have ever found.

Band Review

**Dizzy Gillespie Orchestra;
Birdland, New York**

I APPEAL TO Dizzy Gillespie, now that he has so successfully served abroad as a sower of American jazz, not to abandon underdeveloped America, which sorely needs a wailing big band such as his.

Basie, Herman, and Duke are not enough, and no new band in years has arrived on such cohesive, charging, joyous a flight as did the Gillespie ambassadors at Birdland. If bookings permit its survival, and Billy Shaw is optimistic, Dizzy can perform a valuable service to all by keeping the band together.

During the few days between Athens and Birdland, there was a scuffle for arrangements since half the band's overseas program was concerned with a historical recapitulation of jazz, a documentary which would not have been usable for American club dates.

Intensive rehearsals and busy writing by Quincy Jones, Ernie Wilkins, and Dizzy were added to Buster Harding charts, a contribution from Gerry Mulligan, a couple from Neal Hefti, and the Jones-Wilkins-Liston scores already in the book. The result was the strong, often Basie-brushed nucleus for what could eventually become a gasser of a book.

AMONG THE highlights on the nights caught were a shouting *Manteca* with an occasional glee club chant of *I'll Never Go Back to Georgia* over-head; a *Night in Tunisia* on which Joe Gordon opening evening blew a break that almost took off the heads of three musicians at the bar as they swiveled

in instant awe; a building *Begin the Beguine* with Dizzy in swirling form; *I Can't Get Started*, this time outlining a lyrically penetrating Gillespie; Melba Liston's tasteful arrangement of *My Reverie* with the very attractive Miss Liston on an also attractive trombone; *The Champ* featuring drummer Charlie Persip; a climactic *Tin Tin Deo*; Quincy Jones' relaxed *Quincy's Tune*, and Tadd Dameron's *Cool Breeze* with the big tenor of Billy Mitchell.

The key soloist is Dizzy who is playing with great power and imagination, playing better, in fact, than he has in several years of clowning with a small combo, interrupted by more stimulating side trips on JATP.

Dizzy is obviously at his very best in front of this forceful a kind of big band. He is a strong leader, one who combines authority with good humor. His unquenchable wit is still in welcome evidence in the introductions and often during the numbers, but now the wit is combined with the emotional and technical range that the Gillespie trumpet is so valuably capable of, and the result is some of the most rewarding Gillespie of his career.

THE REST OF THE trumpets—all outfitted with a Gillespie-style 45-degree-angle horn—are Gordon, Carl Warwick, Ermet Perry, and Jones. Gordon has unusual potential, and the experience of being with a quality big band is sure to be of much help to him as well as to many others in the band. Miss Liston, Frank Rehak, and Rod Levitt are the trombones, with Rehak the most swiftly inventive jazz soloist, but the others are also highly capable.

The brass section as a whole could be more fully fused in places, but considering how young this band is, their pulsating enthusiasm and impact is impressive. There were several times behind Mitchell and other soloists when the brass section came on like the Rough Riders moving up San Juan hill.

In the reeds is the most individual and heated of the younger altoists, Phil Woods, whose tone is somewhat more acrid at times than it need be, but whose conception and beat are a constant stimulus. Mitchell, the Detroit tenor, is not so individual in style but does blow with a lot of guts and a flailing beat. Shoring up the section well are Ernie Wilkins, Marty Flax, and Jimmy Powell.

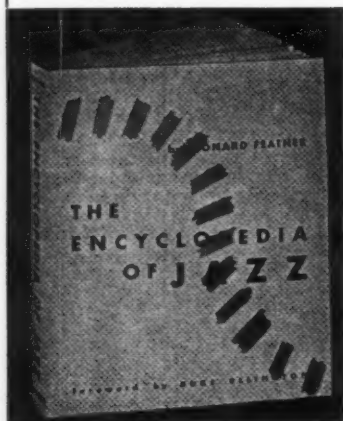
The rhythm section is marked by the drumming of Persip, who suddenly has emerged as one of the best of the big band drummers. Pianist Walter Davis is swingingly functional, and Nelson Boyd is adequate.

DIZZY ALSO HAS BEEN breaking in a new vocalist, Austin Cromer, who's trying much too hard. In ballads, he sounds like a combination of Eckstine and Hibbler on their particularly ex-trovertish nights. And he's like a not-too-well-synchronized Joe Williams on up-tempo though he is better on the jumpers. He has the voice quality that could make it, but he needs to relax and be himself.

In summary, this is beginning to be a giant of a band, and there must be some way to let it take root at home, now that it's point-4-ed the populace from Ankara to Zagreb.

—nat

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HARRY BELAFONTE

Calypso (Victor 12" LPM-1248) is Belafonte's best album to date. For one thing, with the exception of *Man Smart (Woman Smarter)*, this is a fresh calypsonian program, not a rehash of the very familiar. And, as annotator William Attaway points out, the range of mood in these 12 songs is considerably wider and deeper than that of most calypso recitals available on record.

Belafonte, while no authentic master of this material and while singing it with a touch of the Waldorf-Astoria, does perform here with less of the hammy melodrama that has marred so much of his recent work and with more care for the drama inside the material. He is, in short, less of an overstylist on this set than a man who is sensitively trying to communicate the beauty and strength of a culture that is more variegated than most Americans realize. The accompaniment by an orchestra headed by Tony Scott, a Norman Luboff chorus, and guitarist Millard Thomas is good. Recommended.

DONNA BROOKS

I'll Take Romance (Dawn 12" DLP-1105) is yet another in this year's seeming avalanche of girl "jazz" vocalists who do not flow and neither do they weep. Miss Brooks starts with a pleasant enough voice quality, but her phrasing is often so deliberate, so unsupple that her singing resembles a series of still pictures.

Her attempts to be intimate lack spontaneity of impact. Much of her singing sounds too blueprinted. The girl should shout at times, and it's quite possible to shout quietly (c.f. Billie Holiday). There are several influences, not the least of which—however unconscious—is Sylvia Syms (c.f. *Old Folks*). The rather static accompaniment is by pianist Alex Smith, bassist Paul Worthington, and drummer Angelo Paoli. Smith did all the arrangements, and Gray Gordon ought to be interested in the chart on *I Didn't Know What Time It Was*. The program is all standards.

TOMMY DORSEY

The Sentimental Gentleman: Tommy Dorsey (Victor two 12" LPs, boxed, LPM 6003-1, 2) is a generally entertaining set of 25 air checks of the Dorsey band made between 1940-44 on NBC, including Dorsey's introductions and an occasional corn-bred announcer. Among those present in featured capacities are the Pied Pipers, Jo Stafford, Buddy Rich, Ziggy Elman, Frank Sinatra, Bunny Berigan, the Sentimentalists, Sy Oliver, Dick Haymes, and Joe Bushkin. Among the sidemen also were Ray Linn, Manny Klein, Johnny Mince, Hymie Schertzer, Don Lodice, and Sid Weiss.

The band was a powerful one that drove rather than flowed on the killer-dillers (*Hawaiian War Chant*; *Zonkey*; *Well Git It*; *Blue Blazes*, and *Hallelujah*). The vocalists and vocal groups were tasty, and the instrumental solos were of a generally above-average level.

Among the documentary points on the record is Sinatra's farewell to the band as he went out as a single and his introduction of his replacement, Dick Haymes. Sinatra's singing at this period, while good, indicates how much he has grown since unto his present mastery.

Unfortunately, the four-page listing gives incomplete solo credit for the various tracks, and a memorabilia set like this should have had illustrations. The sound quality is hardly as "astounding" as the notes claim. While clearly professional, this was no Basie nor Ellington unit, however, so that much of this is more valuable for nostalgia-stirring than for wiggling. But it is important musically to have more Berigan newly available, and that's one of the main assets of the set.

ERNESTINE HOLMES

Through the Mist (Victor 12" LPM-1250) is a tasteful, dynamics-conscious mood set on the pipe organ (praise be!), not the Hammond. The organist has had extensively diversified experience from vaudeville, cocktail lounges, and studio work to a guest appearance with the Little Symphony in Carnegie hall. As annotator John Wilson points out, Miss Holmes' style combines ease and warm lyricism with little of the "mighty Wurlitzer" cannonade approach. If you are used primarily to the electrical organ sound, open your ears to the real, many-voiced quality of this instrument.

MARTERIE - GIBBS - WASHINGTON - GARNER, ETC.

Swinging for the King (Mercury 12" LP MG 20133) is Mercury's mildly ingenious way of belatedly getting into the Benny Goodman record flood of this year. Playing songs more or less associated with Benny, his band and combos, are these artists who are either currently with Mercury or whose Key-note sides of the '40s have been reissued recently by Mercury.

Ralph Marterie, Terry Gibbs, Dinah Washington (2), Erroll Garner (2), Lionel Hampton, Sarah Vaughan, Teddy Wilson (2), and Red Norvo. The worst track is *Crazy Hamp* with a Hampton drum solo that seems to last longer than *The Benny Goodman Story* film. The best of the rest is Wilson, Norvo, and Garner with merit, too, in the Vaughan, Washington, and Gibbs tracks.

BUDDY RICH

The multi-talented Mr. Rich long has had more confidence in his ability to sing songs than a record manufacturer did. Until Norman Granz, that is, and now Buddy is a full-fledged vocalist with Buddy Bregman-directed strings backing him and an entire collection of Johnny Mercer to work on in, naturally, *Buddy Rich Sings Johnny Mercer* (Verve 12" MGV-2009). Buddy's impeccable rhythm sense, his thoughtful phrasing, and long background of listening to the great ones all stand him in good stead, for his voice per se is nothing to write home about. But then, neither was Nat Cole's, and look what happened.

Choicest item here is *Skylark*, on which Rich does a lovely job. *Accentuate the Positive* is another professional

effort, and the first thing you know, Buddy is going to come up with a big seller.

PETE TERRACE

Invitation to the Mambo (Fantasy 12" LP 3-215) is a rather restful session led by vibist Pete Terrace of the Joe Loco band via Juilliard. His Loco colleagues on this set are pianist Jose Esteves Jr., bassist Julio Andino, bongobob Bobby Flash, and timbales by Freddie Eigel. The set combines standards like *Tea for Two* and *Laura* done cha-cha-cha style; *My Funny Valentine*, *Stella by Starlight*, *You Don't Know What Love Is*, and *Old Devil Moon* done as bolero mambos; and some material indigenous to Puerto Rico, as well as Latin Americana by way of Atlantic City and San Francisco. It's all quite pleasant mood-wise but curiously subdued rhythmically and as such, lacking the zest and fire of, let's say, the Tito Puente rhythm section. The cover is the best Fantasy ever has flourished.

SARAH VAUGHAN

Sarah Vaughan at the Blue Note (Mercury 12" LP MG 20094) is a misnomer in that this set was obviously not recorded at that Chicago hostelry and the accompaniment (a bestringed orchestra led by Hugo Peretti) is hardly the type of backing Sarah would use in a jazz club. Actually, this is an attractive pop album, consisting entirely of standards except for *Make Yourself Comfortable*, the only track that has been issued before.

Sarah sings with rich assurance and fortunately avoids much of the larynx-overstretching and syllable-juggling that has distorted some of her work in the last couple of years especially. She should, however, have cleaner diction by this point in the game (it's not "lipsh"). The arrangements are innocuous and sometimes corny (like *Honey* and *Gimme a Little Kiss*). But for the rest, on tunes like *Tenderly*, *'S Wonderful*, and *Paradise*, Sarah is a lush kick to hear. Jazz buyers, however, have several more stimulating Vaughan LPs to choose from than this.

THE WAYFARERS

The Wayfarers (Victor 12" LPM-1213) are Paul Bain, Elka (not Ilka) Sylvren, and Lee Schaefer, wife of jazz pianist Hal Schaefer. Sylvren and Bain back the vocalizing with guitars. On their debut LP, the unit sings 17 folk songs in an entertainingly varied program with representation from England, Turkey, America, Scotland, South Africa, Ireland, Mexico, Canada, Australia, Jamaica, and Israel.

Unlike many urbanized, folk-by-way-of-the-Library-of-Congress singers in this field, all three Wayfarers have voices of quality, a flexible sense of dramatic accent, and they do not perform their material with undue portentousness. In view of the world-wide nature of this set's songs, the album is also recommended as a very good one-volume introduction to the variety of folk-based music that continues to retain vitality even when treated in this kind of sophisticated (but fortunately not too sophisticated) context. Joe Carlton deserves credit for this one. Solo credits on Side 1 on the LP are often inaccurate. Strange Victor goof.

Jazz Reissues And Collations

ALBUM, CONTENTS

Johnny Dodds (Riverside 12" RLP 12-104)

It Must Be the Blues; State Street Blues; East Coast Trot; Chicago Buzz; Walk Easy 'Cause My Papa's Here; Southbound Rag; Bohunkus Blues; Buddy Burton's Jazz; Cootie Stomp; Weary Way Blues; Chicago Mess Around; Gallion Stomp

Red Nichols-T. and J. Dorsey-Adrian Rolini (Riverside 12" RLP 12-801)

Charleston; Five Foot Two, Eyes of Blue; Crazy Words, Crazy Tune; Collegiate; Miss Annabella Lee; Claps Hands, Here Comes Charley; Manhattan; The Flapper Wife; Cheatin' on Me; Everything Is Hotzy Totsy Now; Keep Smiling at Trouble; Sweet Man

Benny Goodman: Trio, Quartet, Quintet (Victor 12" LPM 1226)

Whispering; The Man I Love; Opus 14; Sweet Georgia Brown; Body and Soul; Oh, Lady Be Good; Dinah; Sweet Sue-Just You; Smiles; Runnin' Wild; Tiger Rag; Pick-A-Rib

Benny Goodman And His Orchestra (Victor 12" LPM 1239)

Swingtime in the Rockies; Sugarfoot Stomp; Changes; Big John Special; Don't Be That Way; Sometimes I'm Happy; Camel Hop; Riffin' at the Ritz; Wrappin' It Up; Life Goes to a Party; I Know That You Know; It Had To Be You

Tony Parenti (Riverside 12" RLP 12-205)

Grace and Beauty; Crawfish Crawl; Hiawatha; The Entertainer's Rag; The Lily Rag; Praline; Swipesy Cakewalk; Nonsensical Rag; Sunflower Rag; Cataract Rag; Redhead Rag; Hysterics Rag

Artie Shaw (Riverside 12" LPM 1201)

One Foot in the Groove; Rockin' Chair; Jungle Drama (Canto Karabali); Solid Sam; Just Kiddin' Around; Octoroon; Prosehai; What Is This Thing Called Love? Lady Day; Little Jazz; Comin' On; One Night Stand

Punch Miller-Mutt Carey: Jazz-N. O. (Savoy 12" LPs, MG-12038, 12050)

Vol. 1: *Shake It And Break It; I Just Can't Help Myself; Panama; She's Funny That Way; Down By the River; Shine; Joplin's Sensation; The Entertainer; Chrysanthemum; Fidgety Feet; Indiana.*
Vol. 2: *Slow Driving; Shimme-Sha-Wobble; Ostrich Walk; Cake Walkin' Babies; Exactly Like You; Informal Blues; Some Of These Days; Cool Kind a Papa; Cock Robin; Squeeze Me; There's a Small Hotel*

New Orleans Rhythm Kings-J. R. Morton (Riverside 12" RLP 12-102)

Shimmeshawbabe; Weary Blues; That Da Da Strain; Wolverine Blues; Sweet Lovin' Man; Sobbin' Blues; Clarinet Marmalade; Mr. Jelly Lord; Marguerite; Angry; London Blues; Milneberg Joys

King Oliver (Epic 12" LP LN 3208)

Snake Rag; Mabel's Dream; Room Rent Blues; Dippermouth Blues; I Ain't Gonna Tell Nobody; Working Man Blues; High Society; Sweet Baby Doll; Sobbin' Blues; London Gals Blues; My Sweet Lovin' Man; Camp Meeting Blues

Young Fats Waller (Riverside 12" RLP 12-103)

Squeeze Me; You Can't Do What My Last Man Did; Laughin' Cryin' Blues; Don't Try to Take My Man Away; Got To Cool My Doggies Now; Nobody But My Baby; A New Kind of Man with a New Kind Of Love For Me; Tain't Nobody's Business If I Do; 18th Street Strut; Your Time Now; Papa Better Watch Your Step; Snake Hips

SUMMARY

Blues-strong, conversationally relaxed south side, Chicago, small combo jazz of 1926-'27. Among the unpretentious storytellers whose jazz has lost none of its emotional validity are: Natty Dominique, Tiny Parham, Junie Cobb, Jimmy Blythe, Blind Blake, Jimmy Bertrand, Tommy Ladnier, and Lovie Austin. Playing with sweet fire on every track is the indispensable Johnny Dodds, the key New Orleans clarinetist. None has been released by Riverside before.

Jazz of the Roaring Twenties: *Dance Music of the Charleston Era* is related to the King Oliver-Louis jazz of the '20s in something of the same way Schonberg was related to the Viennese waltz. Despite the presence of the Dorsey brothers, Red Nichols and maybe Miff Mole on a few, this is essentially ersatz "jazz" that is valuable 30 years later as a period documentary, but almost not at all on musical grounds. There are several unison and solo vocals that are real jazzy, Harry. These groups were often called the California Ramblers and leader on the 1924-'27 sessions was Ed Kirkeby.

Not all of the best vintage Goodman was in Victor's five-LP package or, their one 12" BG LP released earlier this year. On the small combo set, Goodman, Krupa, Wilson, and Hampton are heard in some of the classic chamber music sides of the '30s. Dave Tough replaces Krupa on two, and on *Pick-a-Rib*, Buddy Schutz is on drums, and John Kirby makes it a quintet. Recording dates were 1935-'38. . . . On the big band set, only *Don't Be That Way* is duplicated on one of this year's earlier RCA-Victor Goodman sets (LPM 1099). Recorded between 1935-'38, the arrangements here are by Henderson, Jimmy Mundy, Mary Lou Williams, Edgar Sampson, and Harry James with BG on alto lead on *Riffin' at the Ritz*.

Six 1948 trio (Parenti, R. Sutton, G. Wetling) dates and six 1947 septets (Wild B. Davison, J. Archey, Sutton, D. Barker, Cy St. Clair, tuba, Baby Dodds), that Circle originally issued on 78 r.p.m. New Orleans clarinetist Parenti plays lead on most of the band numbers. Tunes, selected by Parenti from his own collection, are by Joplin, James Scott, Jay Roberts, etc. with one by Tony. The melodies are characteristically many-splendored, but the playing lacks some of the zest and sweep the best of ragtime has, possibly because Tony was the only one who really knew the tunes—except perhaps for Sutton. But the melodies themselves are very much worth hearing.

A not particularly enlightening Shavian anthology from 1938-'45. Among the early sidemen were George Wetling, Cliff Leeman, Sid Weiss, Tony Pastor, Bernie Privin, Chuch Peterson, Georgie Auld. Later there were Lips Page, Roy Eldridge, Dodo Marmarosa, Barney Kessel. There are some good solo bits, particularly by Eldridge, but the over-all effect—as in most of Shaw through the years—is sickly tepid. Informative notes by L. Feather but reissues should have full personnel. Best track is *Little Jazz*.

1947 Century sides. Personnels vary but with Punch are Ed Hall, Ralph Sutton, Ernest Hill, Jimmy Archey, Jimmy Crawford and Art Trappier. Carey's men are Hall, Archey, Albert Nicholas, Hank Duncan, Danny Barker, Pops Foster, Cliff Jackson, and Baby Dodds. The music is rough-edged but honest and directly emotional. Miller plays a spare horn that lacks richness but often flashes fire.

On four of these 1923 sessions, Jelly Roll sat in with the NORK. Their members were Paul Mares, George Brunis, the tragic Leon Rappolo, and Frank Snyder on the first five with replacements on the others indicated. This was one of the key units in early jazz, and strongly influenced the Austin High Gang and other young jazzmen. Their music still makes it in part. None of these has been available before on Riverside.

These 1923 recordings were the second (after Ory) to illustrate New Orleans Negro collective jazz improvisation. They are among the most valuable historical sides in jazz, and should be part of any representative library. Among the musicians are Honore Dutrey, Lil Hardin, Baby Dodds, Louis Armstrong, and possibly Jimmy Noone, among others. Sound is surprisingly clear, compared to many other recordings this old.

These rediscovered early solos were transcribed from player-piano rolls originally made by Fats from 1923-'27. Riverside released seven of these previously on 10" 1010. Very good notes by Orrin Keepnews. A stridingly alive, rollicking set.

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Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★ Very Good, ★★ Good, ★ Fair, ★ Poor.

Ruby Braff-Ellis Larkins

My Funny Valentine; Mountain Greenery; Where or When; I Didn't Know What Time It Was; Blue Moon; I Could Write a Book; Thou Swell; My Romance; You Took Advantage of Me; Little Girl Blue; I Married an Angel; The Girl Friend

Rating: ★★★★★

Two By Two: Ruby and Ellis Play Rodgers and Hart is a sequel to the excellent two 10" LP set produced by this duo several months ago, *Two Part Inventions in Jazz*. It is Braff especially who makes this a superb listening experience. A man of body-filling, pulsative power—he never stops swinging—Ruby also blows with a fullness of tone, an individuality and taste in phrasing, an ability to build to satisfying climaxes, and a singing naturalness that make him a uniquely valuable musician.

Ruby is a jazzman who swims so confidently and creatively in the mainstream that it is bootless to try to pin a period-label to him.

Larkins, as usual, is harmonically astute and rhythmically flowing. I would wish, however, for more assertiveness in his playing to the point where this could be more of a duo and less of a horn recital with piano accompaniment that occasionally—but not often—becomes a co-leading voice. It also would have helped had Larkins' piano been recorded with more presence. And I also keep wishing for a bass. However, the addition of one might spoil the uniqueness of this particular kind of duo idea.

I recommend the set strongly. It's an unusually relaxing experience and one that I suspect will not diminish in emotional pleasure with repeated hearings. (Vanguard 12" LP VRS-8507)

Bobby Brookmeyer-Zoot Sims

Mr. Moon; I Hear a Rhapsody; The Chant; Blues; Zoot's Tune; How Long Has This Been Going On?; Bobby's Tune; Blue Skies

Rating: ★★★★★

Tonight's Jazz Today, a rather silly title, masks one of the most relaxed, informal small combo sessions in many months and marks Storyville's best session to date. The wholly integrated unit is made up of Zoot, Bobby, Gus Johnson, and Wyatt Reuther, once bassist with Brubeck. The blowing of the co-leaders is of the highest caliber throughout. As on their recent *Dawn LP*—now cut by this set—Brookmeyer's swinging subtlety is a just right complement for Zoot's big-boned, full-fledged horn. The rhythm section is flexible and swinging. Hank's solo spots flow as usual as models of expert and virile lyricism.

The program is well balanced, better balanced in fact, than most jazz LPs. The opener is a loosening version of the Steve Allen-authored *Mr. Moon* theme for his *Tonight* show. The rock-

ing *Chant* is Gerry Mulligan's. Dig also the wonderfully easy blues with the added attractions of Hank on celeste and Zoot taking his first (to my knowledge) blues vocal on record, a pragmatic, Marlon Brando-type declaration of love.

The two other originals are one apiece by Brookmeyer and Sims. Recording quality is very good, better than the *Dawn*, except for an engineering lapse on bringing up the gain for Hank's piano at the beginning of *How Long* and *Blue Skies*. Notes are by the Rev. Norman J. O'Connor, C.S.P., one writer on jazz who never has let his sense of humor and perspective dim. (Storyville 12" STLP 907)

Billy Byers

Alone Together; The Tickler; Billy Bones; Chinese Water Torture; I See a Million People; Back in Your Own Back Yard; The Funky Music Box; The Great Rationalization; Sunday; Misty Osie; Thou Swell; You're Mine You

Rating: ★★★

The remarkably versatile trombonist-writer, Billy Byers, currently recording and arranging in France for Ray Ventura, handles his Victor Jazz Workshop assignment with characteristic avoidance of the overfamiliar and with much taste. He uses three different groups—three cellos and rhythm section with horns; trombone quartet with alto, trumpet, and rhythm; three horns and rhythm.

The musicians present are Nick Travis and Bernie Glow, Urbie Green, Fred Ohms and Chauncy Welsh, Al Cohn (clarinet, tenor, baritone), Phil Woods (clarinet, alto); Jerry Sanfino (flute, alto); Milt Hinton, Osie Johnson, Moe Wechsler (piano and celeste), vibist Joe Venuto, violinist Gene Orloff, and cellists Alan Schulman, Lucien Schmit, and Bernie Greenhouse.

Billy did all the writing, much of it quite effective and reflecting his feeling for dynamics. The casual, often witty originals are also his, and it's disappointing once again that a workshop LP (or any other) should cram a dozen tracks into one set. *The Funky Music Box*, for example, needn't have been left in such a sketchy form.

The rating would be higher were it not for the four string tracks. Byers does not use strings so that they have any added jazz value, and they only serve to oversweeten the sound. Among the highlights are Cohn's clarinet on *Water Torture* (Al should record more on the instrument, including bass clarinet); Billy's warm, flowing trombone all the way; Woods (called Phil Funk here); and the over-all skill of the rest of the men on the date. Had the strings been omitted and had there been more space for Billy to expand fewer songs into more cumulatively building climaxes, this could have been a major LP. As it is, it's a sound collection, very much worth hearing. (Victor 12" LPM-1269)

Red Callender

On Again; Greenery; Pastel; October Blue; Dancers; Bihari; Skyline; Sleigh Ride; All For You; Outlines; Walking on Air; You're Part of Me

Rating: ★★★★★

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other two, Hank and Cleveland are forceful, and Dizzy crackles.

In a small combo with Willie Smith, Clyde Dunn, Curtis Amy, Melba Liston, Harry Edison, Carl Perkins, Albert Bartee, and George Bledsoe, Diz plays a strong but gentle *Flamingo*. *O Solow* is the Johnny Richards number with big band (including strings, French horns, and harp) that is rather heavy but has dazzling Dizzy horn. *Caravan* is taken from the *Afro* set and displays a wailing Dizzy over a gasser of a rhythm section of piano, bass, drums, bongos, timbales, and conga drum, with Gilberto Valdes on flute.

Two of the most exciting tracks, *Shout by Rail* and *'Bout to Wail*, are with a big Basie-touched band that includes E. Wilkins, Budd Johnson (in powerful, relatively simple, blues-driven solos), G. Gryce, Hilton Jefferson, S. Shihab, E. Perry, T. Jordan, E. Royal, J. Wilkins, Cleveland, M. Gee, Legge, Persip, and N. Boyd. On these Dizzy leaps, and the band charges like it is on the way to tear down the Bastille. And on these, Persip, as he has demonstrated solidly in the past few weeks in the middle east and here, is an excellent big band drummer.

In summary, though not all the material is optimum, this is an LP worth having because of Dizzy's consistently impressive no-clowning solos and the impact of *Wail* and *Shout*.

Bill Simon has written another admirable four-page booklet with a short history of the beginnings of modern jazz, a biography of Diz, and model descriptions of each track with full personnel and solo credits. But no composer or arranger credits. Very good repair job on all tracks by ARS engineers. (American Recording Society 12" LP G-405)

The Jazz Messengers

Sportin' Crowd; Like Someone in Love; Yesterdays; Avila and Tequila; I Waited for You

Rating: ★★★★★½

Volume II of the Jazz Messengers at the Cafe Bohemia is a shade better than the first because it's better programmed. Again, there's excellent, swift, cohesive trumpet by Kenny Dorham and piano by Horace Silver that leaps into the emotions by its continually attacking, almost ferocious intensity and swing.

Tenor Hank Mobley, as on the first LP, is the least individual of the soloists. Bassist Doug Watkins is equal to the never-coasting rhythmic demands of Silver and the omnicooking Art Blakey. Recorded sound is particularly good for a nonstudio assignment. Recommended. (Blue Note 12" BLP 1508)

H. Jones-W. Marshall-K. Clarke
And Guests

Little Girl Blue; Bluebird; How High the Moon; Hank's Pranks; Alpha; Wine and Brandy

Rating: ★★★★★

Trio with Guests opens with that estimable unit alone in a graceful Hank Jones development of *Little Girl Blue*. Herbie Mann arrives for the free-flowing, quite remarkably cohesive

14½ set of variations on the Charlie Parker theme. If there is still doubt that the flute can be an earthy, swinging, flowing jazz instrument, listen to Mann's several statements here. Mann, I think more and more, is the best flutist in jazz.

Worth the price of being able to play them over and over are Hank Jones' fresh, flawless, and fully mature solos on this number. Count Basie's bassist, Eddie Jones, is also present, and he and Kenny hold a pulsating steady line that could let a soloist walk on water.

The second side begins with another triumph, Joe Wilder's conception on a slow, rising *Moon*. Jones again is masterly, and Wendell Marshall contributes a thoughtful solo. Trumpets Donald Byrd and Matty Dice appear on *Pranks* as does Eddie Jones again. Byrd is fine, but Dice lacks a degree of fire and flow. Jerome Richardson blows flute on *Alpha* and tenor on *Wine*. Both are good though not outstanding tracks, and the second is made unnecessarily choppy by too many breaks. *Bluebird* and *Moon* shouldn't be missed. (Savoy 12" LP MG 12053)

Gene Krupa

Let Me Off Uptown; Rockin' Chair; Opus 1; Fish Fry; Drummin' Man; Drum Boogie; Boogie Blues; Leave Us Leap; Slow Down; Wire Brush Stomp; That's What You Think; After You've Gone

Rating: ★★★★★

Drummer Man was cut in New York this spring with Gene leading a well-selected pickup band including D. McKenna, B. Galbraith, J. Drew; reeds Shu, Sachs, McKusick, Marowitz; trumpets Ferrante, Glow, Travis, Eldridge; trombones Johnson, Winding, Ohms, and Cleveland. Arrangements are by Quincy Jones (8), Billy Byers (2), Nat Pierce (1), and Manny Albam (1). The band drives with communicative excitement. Key stimulators are Eldridge and Anita O'Day.

Proving her recent Verve LP was no fluke, Miss O'Day again breaks it up with six wondrously warm jazz vocals that are even better than her work originally with the Krupa band. Anita is once again with Billie and Ella as one of the top three female jazz singers.

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decade of his career, is in ferocious form throughout the program (dig *Rockin' Chair*). The set would have had a full rating except for the fact that several of the instrumentals are in part needlessly frantic. A band of this much power could be even more effective if more disciplined. More care for dynamics would have helped make this an even more successful set. And why was the clam left in at the end of *Gone*?

I'd suggest you raise bass and lower treble controls since the engineers goofed on the middle ranges and over-emphasized the highs. The sound, however, is certainly live. In any case, the LP is strongly recommended for Roy and Anita and for the rocking heat of the band as a whole. Notes give order of solos, arranger credits, and are otherwise commendably detailed. (Verve 12" LP MG V-2008)

Elliot Lawrence

TNT; Blue Room; Who Fard That Shot?; My Heart Stood Still; Jeepers Creepers; Tiny's Bow Music; You Took Advantage of Me; Taking a Chance on Love; Tape Worm; A Foggy Day; Is That a Fact?; They Can't Take That Away from Me; Johnny's Bow Music
Rating: ★★

Devoting one side apiece to arrangements by the late Tiny Kahn and by Johnny Mandel, this Lawrence set is a superior big band session. Personnel includes reeds Cohn, Sims, Marowitz, McKusick, O'Kane, Wasserman; trumpets Travia, Glow, Royal (4), Fishelson, DeRisi; trombones Bert, U. Green, Selden; rhythm Gubin, B. Jones, and the leader.

The arrangements themselves are clean, swinging, inventive. They have the unpretentious but unmistakable authority of having come from men with much experience as part of bands. They cover several moods from the easy-for-dancers beat of *Tiny's Blue Room* and *Johnny's They Can't Take* to equally relaxed wailers like *Tape Worm* and *Shot*. Section blend and dynamics are excellent, the musicianship is expert, and there are tasty solos by Cohn, Sims, Bert, Green, Travia.

George Simon's notes are admirably detailed with all soloists identified. The sound is better than the previous Lawrence-Plays-Mulligan set since this time the highs are not overemphasized. A welcome LP of its rare (these days) kind. (Fantasy 12" LP 3-219)

Tony Scott

Cry Me a River; My Funny Valentine; Star Dust; More Than You Know; Everything Happens to Me; Counterpoint Pleasant; East Coast, West Side; You and I

Rating: ★★★★★

On the first four tracks of *Both Sides of Tony Scott*, Tony is backed by Mundell Lowe, Shadow Wilson, and Teddy Kotick. On the rest, his colleagues are Dick Garcia, Osie Johnson, and Milt Hinton. To this ear Tony remains the most creative and—with the exception of the equally warm Jimmy Giuffrè—the most emotionally uninhibited of modern jazz clarinetists.

Scott, however, also has a deeper and longer range of expressiveness and power than Giuffrè has so far indicated

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on this instrument. Scott dedicated the album to Ben Webster, and the salutary influence of that master at ballad improvisations is sensitively and movingly underlined on the first side which contains a skein of beautifully conceived and sounded ballads. It was unwise programming, however, to place five slow tempos end to end. Taken individually though, they are superior introspective essays. It was Tony's idea to schedule the five together for listeners who wanted to get in one groove, and from that point of view, it does make sense.

The more rhythmically alive and extrovertish second side is devoted, on the first two tracks, to Scott pieces that were ad libbed at the session. Both illustrate further progress in Scott's desire to "work for long lines and continuity of those lines in my solos and to use a more abstract and complex rhythm pattern." Scott is unsurpassed among clarinetists in this wig-spinning ability (at his best) to improvise linear patterns that continue to build and intertwine and build again to satisfying climaxes while the basic pulsation remains strong and flexible.

These two tracks are among the most stimulating examples of postgraduate jazz soloing on any instrument this year. Garcia contributes two good solos, and the rhythm section is superb. Excellent notes by John S. Wilson, who concludes with the pun of the month. *You and I*, an easy-riding blues with a twilit introduction, concludes the recital. (Victor 12" LP LPM-1268)

Paul Severson

Too Much; Whee; Gone with the Wind; 11th Heaven; I Could Write a Book; After You, Al; One More Mambo; I Only Have Eyes for You; Who, Me?; Out of Nowhere; Short Story; Robbin's Nest; Just Loafin'; Aren't You Glad You're You?

Rating: ★★ ★

For the first album in Academy's Midwest Jazz Series, trombonist Paul Severson heads a quartet featuring tenor and baritone Kenny Soderblom with bassist Mel Schmidt and drummer Bob Tilles. Severson wrote the eight originals. A well-schooled musician with symphony, studio, and traveling band experience, Severson is a warm, fluent hornman. His writing is loose and conducive to swinging, but his themes here are slight though often engaging. The inexplicable decision to crowd 14 tracks into one LP limited the possibilities of expanding these themes further either via extended blowing and/or more interesting added written interludes. There is too much of a miniaturish aspect to the proceedings for this to be quite the success the endorsements of Bill Russo, Paul Desmond, and Jack Tracy claim for it on the jacket.

Soderblom also has band experience and like Severson is currently on the CBS staff in Chicago. He is the best jazz soloist on the date, swinging hard with very good tone, conception, and emotional fullness. The record is worth digging for Soderblom alone, and he raises the rating. Chicago-CBS drummer Bob Tilles and bassist Schmidt keep good time and are well integrated. Strongly in this set's favor, by the way, is the relaxation and what Bill Russo terms the "effortless grace" of the playing. But it's Soderblom who really makes it. (Academy 12" LP MWJ-1)

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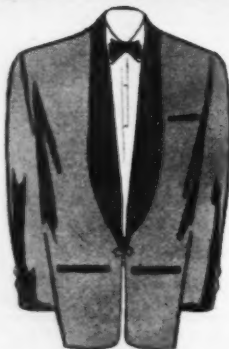
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The Hot Box

By George Hoefer

REX STEWART, who spent a decade each with two of the greatest big bands in jazz — Fletcher Henderson's and Duke Ellington's—now lives on a farm in upstate New York. His mail should be addressed to Crab Apple Corners near Johnsonville. He is on the staff of radio station WROW in Albany and for the last two or more years he has been presenting a jazz record show of his own.

Rex is still the ebullient jazzman, and his distinctive rapid vibrato still makes his horn unique. Whenever jazz concerts are given around his home area, the Stewart cornet is in demand.

This was the case last spring when Rex got a group together, including his old Ellington sidekick, Lawrence Brown, and played for the Capital District Jazz society. He also has participated in sessions at the State Line tavern on the Vermont-New York line. One Sunday session up at the State Line was enlivened considerably by the presence of both Rex and J. C. Higginbotham.

THE SENSE OF humor is still very much in evidence, as it was in the days of *Braggin' in Brass* and *Boy with the Horn*, as well as in the talking horn routine he used to do with the late Ivie Anderson on the Ellington stand.

Musicians who were with the old Henderson band and the McKinney Cotton Pickers aggregation still like to tell a story about Rex.

Right after Stewart had left Henderson to join Don Redman and the Cotton Pickers, the Henderson band went on a road tour, while the McKinney band was firmly installed in the Greystone ballroom in Detroit for a long run.

During the course of the tour, which was by bus, Fletcher and his boys were booked into the Greystone for a one-night battle of music with the McKinney group which of course had Rex in the brass section. All the boys in both bands were friends of long standing.

After the night's work, Rex went out and got into the Henderson bus. It took a lot of patient explaining to impress on Rex the fact that he was no longer a Hendersonite but was being paid to play for McKinney's Cotton Pickers.

THE LATE Django Reinhardt once said there are five great cornet players in the world and Rex Stewart is two of them. Stewart and Reinhardt made some fine records together a decade or more ago in Paris. They are worth digging out to play and also worth finding in reissue form if one hasn't got them.

They originally came out in this country on the HRS label, and the tunes are *Finesse* (a Stewart original), *Low Cotton* (another Rex tune), *Montmartre* or *Django's Jump*, and *I Know That You Know*. Besides Rex and Django, the group also included Barney Bigard and bassist Billy Taylor.

Barry Ulanov

THE FIRST MAN ever to conduct the monumental *Symphony No. 5* of Dmitri Shostakovich was Eugene Mravinsky, who gave it its Russian premiere in 1934. In the more than 20 years since, the work has exerted a profound influence on contemporary composers and has become virtually a concert standard. With the Leningrad Philharmonic orchestra, Mravinsky has lately recorded the work in high fidelity; and since he was not only its introducer but a personal friend of the composer besides, his interpretation of the much performed symphony may very well be accepted as the "authentic" one.

Authentic or not, Mravinsky gives us an incisive and intensely moving reading of a vividly emotional, uniquely orchestrated work. The recording fidelity is satisfactory at least, and this version must certainly be among the best available (Vanguard VRS 6025).

More Toscanini and more Mozart, in a year which has abounded in both, are issued by Victor under a single cover, namely the *Symphony No. 39* and the *Divertimento No. 15* (Victor LM 2001), the former salvaged from a 1948 NBC broadcast and the latter evidently "held in the can" by Victor since before the master's retirement.

MOZART was never supposed to be Toscanini's forte, and indeed it is not, though the maestro's deftness with an orchestra is never to be denied, regardless the music. In the case of the E-Flat Symphony, he performs with too much bravado, breaking Mozart's fluid and graceful classic line with passionate Beethoven-like effects. More to our preference, for its taste and faithfulness to the Mozart temper, is the rendition of the same work by Fritz Reiner and the Chicago Symphony orchestra. It is one in a set of four foremost Mozart symphonies by Reiner packaged together and issued only a few months ago (Victor LM 6035). By the way, Toscanini gives a more apt reading to the delightful divertimento on the reverse side.

Mozart has never been revered as a writer of songs, and he wrote only a handful of them in his lifetime, never taking the song form very seriously. In this bicentennial year, when recording companies are exhuming nearly all the Mozart they can find, it is only natural that his songs too should be delivered from obscurity. The songs, or *aria lieder* (they have slight operatic pretensions), are not historically important, nor are they models in their form, but they are quite lovely and are sung with delicate charm by soprano Anny Felbermayer on an LP of 24 songs (only two of Mozart's entire known output are missing). Miss Felbermayer is a singer of uncommon sensitivity, and her performance here is intimate, beautifully simple and restrained. She is handily accompanied by Erik Werba on piano (Vanguard VRS 481).

ADD TO THE MANY recordings of Beethoven piano concertos Rudolph Serkin's recent versions of the No. 2

THE KEY TO THE high quality of this present jazz era is, I suspect, the keyboard. We're loaded. Never before have there been so many swinging and imaginative keyboard performers.

So many who are so good, as a matter of fact, that they almost justify the fantastic number of LPs devoted to the art of jazz keyboard playing. And that's as it should be. Most significant moments in the history of music since the Middle Ages have been dominated by highly skilled keyboard artists.

There are a couple I want to wax enthusiastic about here, two musicians of remarkable skills and accomplishments whom you may have missed in that frantic parade of pianists and organists always hurrying by these days and nights. Names of Bernard Peiffer and Jimmy Smith.

I FIRST HEARD Peiffer in Paris in 1953 and did some hurrying myself to get to a typewriter and tell the world, or at least that part of it that would listen.

For what I heard was a throwback and a cast forward, a musician who improvised in almost every known genre, from 17th century contrapuntal forms to single-line bop inventions, and made it all come alive with the vitality of a fresh personality.

There were little Tristano decorations in up-tempo jazz pieces; touches of Bud Powell in middling-fast versions of familiar tunes and figures; bounces with ballads in the Erroll Garner manner, and best of all, thoroughly original originals which brought to Bach's kind of piano music, or to Ravel's, say, a captivating motor energy.

HE IS OVER HERE now, has been for more than a year, but not too many of those who should realize and recognize his powerful pianistic presence do dig him. Maybe an album about to come out, a test-pressing of which I heard the other day, may bring him to your attention.

Its tentative title, reasonably enough, is *Bernie's Tunes* (one of them is *Bernie's Tune*, handsomely intoned). Its high point is that *Black Moon*, which was one of the high points of the Charlie Parker memorial concert last

in B-Flat and the No. 4 in G Minor. This reviewer admits his partiality to Serkin's sense of Beethoven, his gentle pensive touch, and his poetic piano tone. The soloist and the highly competent Philadelphia orchestra led by Eugene Ormandy together produce a firm musical texture and perform in fluent rapport (Columbia ML 5037).

Gigli In Carnegie Hall was recorded from the concert stage in April 1955, on the occasion of the once renowned tenor's emergence from a 16 year retirement. Gigli was then 65 years old. One cannot hope to expect the full richness of his youthful gift at this age, and though Gigli noticeably strains to conjure up the complete voice, the effect is more touching than disturbing. The 22 assorted arias he sings here are all favored with his celebrated style and fine musical conception (Victor LM 1972).

—les brown

year. Bernard calls *Moon* a "12-tone" piece in his spoken announcement—it really isn't that, but it is very much of our time and absorbing all the way.

It's the kind of music that may serve for many as a liaison between modern jazz and some of the textures and types of modern music of other kinds.

Don't get me or Bernard Peiffer wrong; he plays a lot more music at his keyboard than the classically influenced improvisations I've emphasized in this inadequate adumbration of his taste and style.

With musicians such as Oscar Pettiford in this new Wing album, he really blows. Listen for yourself and see if you don't agree that his arrival on the domestic scene is an event in American jazz history.

THE OTHER BLOWING keyboarder by whom I have been beguiled, bemused, and bedazzled this past fortnight is the organist Jimmy Smith. Maybe "the organist" would express it better. If he isn't at the top of that instrumental heap, he's very close to it.

Smith uses a Hammond like a legitimate keyboard outlet, makes it stand up and perform in the manner of the masters. No matter how or what he picks up to play, it comes out jumping jazz, exciting all the way. But at least as important, it comes out music, too, not just a series of ear-tickling electronic bleats and bellows that catch one's fancy for a couple of performances and then leave one empty intellectually and exhausted emotionally.

Jimmy is not quite the schooled musician that Bernard is; you don't spot the conservatory elegances in his playing that you do in his French cousin's.

But he has a better-than-average feeling for the stops and manuals and pedals of the many-voiced instrument which the organ is and a considerable polish to his playing, too. My one serious reservation about Jimmy's playing is elicited by what seems to me a limited dynamic range—too much loud and unrestrained sound, full diapason—and a tendency in the faster jazz to repeat a figure without variation or elaboration until monotony sets in.

THE RESULT IS that I prefer such of his ballads as the wonderfully reflective *Bayou*, as complete performances, to his more pulsating jazz. They all have something to offer, however, and take repeated listenings happily. Don't pass up his two Blue Note albums if, for one thing, you're interested in the development of new and richer resources for jazz, or if, for another, you find the organ the altogether infectious jazz vehicle I do when it gets a great booting beat, as it does under Smith's attentive ministrations.

Yes, keyboard is the word, is the medium, is the means to the most absorbing moments in a most absorbing jazz era.

It's been a long time since jazz has produced such pianists and such organists in such quantity. But even in such a profusion and confusion of riches, these two men stand out.

And in their recent recorded work, two works emerge, unmistakably I think, in the category of small masterpieces: Peiffer's *Black Moon* and Smith's *Bayou*. Enjoy yourselves!

Counterpoint

By Nat Hentoff

Notes Between Sets: Lost and Partly Found Department—Dodo Marmarosa, I am informed by bassist Mort Herbert, is working in an after-hours room in Pittsburgh in a rumba combo of which he's not the leader. It may be called the Almona club. Dodo was one of the most creative of the early modern jazz pianists . . . An extraordinary talent of the same era was that of pianist Al Haig. I have been told where Al is but am advised further that he does not want his whereabouts generally known at present since he's on a "peace and quiet" kick even though working in a strip joint. If Al reads this and wants to return to the scene, I'd appreciate his letting me know.

Another reader writes that Teddy Grace, the unusually stirring blues singer, is now a salesgirl in St. Louis . . . Trombonist Frank Orchard, long one of the more musicianly of the Dixieland men, is now manager of the band instrument department and is school contact man for Ludwig Music House in St. Louis. He's about to start a course called "Jazz Variations" there for student musicians.

More Questions: R. A. Walter of the Lenox School in Lenox, Mass., sent me several questions to which I don't know the answers. I'm as curious as he to have the information so I again ask any of you with any germane data to contact me. These are the queries:

What happened to altoist Ernie Henry? Where is Tony Fruscella? Where's Staten Island bassist Dick Carter? Has anyone heard Maurice Waller, Fats' son, play and is he good enough to record? What happened to pianist Spaulding Givens, and where is cellist Jackson Wiley? Why doesn't *Down Beat* have some kind of award for LP covers?

Apologies: I reprimanded Victor wrongly when I said Freddie Green's name had been wrongly spelled on his recent LP for the label. After vacillating between adding and dropping the "e" for some time, Freddie has returned to unadorned verdancy . . . And Norman Granz points out in answer to my chiding him for not having recorded the Oscar Peterson trio in a club: "I have—a long time, three nights as a matter of fact, at Zardi's last year, and the album will be released shortly." Norman says I should have asked before I printed. I shoulda . . .

Reading Notes: One of the best essays in jazz criticism I've seen in a long time is Glenn E. Coulter's *Gerry Mulligan*, a long, somewhat overstated but basically penetrating piece in *i. e. The Cambridge Review* (P.O. Box 145, Cambridge 38, Mass., 35 cents) . . . *Never Plead Guilty*, the flamboyant story of San Francisco lawyer Jake Ehrlich, is out in pocket-book form. The chapters on Gene Krupa and Billie Holiday should be read as indexes of how overzealous the police and the district attorney's office sometimes can be for a conviction. The chapter on Billie is especially illuminating.

The most useful, concise article on

narcotics to appear in a general American publication was Alfred R. Lindesmith's *How to Stop the Dope Traffic* in the April 21, 1956, *Nation*. I'd recommend your looking the issue up in a library.

In describing the differences between the British system of control and ours, Lindesmith points out how "a system of controlled legal distribution of drugs to users," as in England, "removes the major motives for peddling narcotics and for the creation of new users, puts pressure on the addict to seek medical care and removes his incentive to engage in crime."

And a pragmatic move in a sensible control direction has been taken by the New York state legislature which recently voted \$100,000 to set up experimental clinics in narcotics addiction that parolees are required to attend. Other states should follow suit. Sentencing peddlers to death is not going to diminish addiction. Treatment of addiction as a medical and psychological problem will.

I am very impressed by several issues of *Tones and Overtones*, a quarterly issued by the department of music at Alabama State college, Montgomery, Ala. The articles are of particular value to music students, and there is some coverage of jazz, too. I don't know whether copies are available to non-members of the college, but it's worth writing to find out . . . Grove Press, which published the Andre Hodeir book on jazz, is to be congratulated again for making available in its paperback \$1.45 Evergreen series Alan Lomax' invaluable *Mister Jelly Roll*.

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Getz Chary With All Except Cohn, Sims

By Leonard Feather

ALMOST SIX YEARS had gone by since the only previous Stan Getz *Blindfold Test*. On that earlier encounter he had warm words for Ben Webster and Lucky Thompson; another side for which he had favorable comments was by Bud Freeman. But he put down everything except Louis on an old Armstrong.

For his new test, I played Stan one or two sides that seemed likely to evoke a few memories—one by the Stan Kenton band, in whose earlier incarnation he played in 1945, and one by a Hermanish Elliot Lawrence group with two of his former colleagues from Woody's *Four Brothers Days*, Al Cohn and Zoot Sims.

Getz was given no information, before or during the test, about the records played for him.

The Records

1. **Lars Gullin with the Moretone Singers. Late Date (EmArcy).** Bengt Hallberg, piano.

I've never heard this record before, but for some reason—I'm probably wrong—I think it's a Swedish record. If it is, then it's probably Lars, and it sounds like Bengt on piano. The reason why I thought it was Swedish was because of the sound of the rhythm section. I would say the record is sort of "nice"—listenable but nothing too great. It is voiced very nicely, I thought. It's probably Lars' arrangement or Bengt's—if it is a Swedish record. I'd give it three stars.

2. **Stan Kenton. Intermission Riff (Capitol).** Vido Musso, tenor sax; Carl Fontana, trombone; Mel Lewis, drums.

That must be a new recording. Of course, it's Kenton. I like this recording much better than the first. It's recorded beautifully; I don't know whether it's Radio Recorders or Capitol, but whatever it is it has a wonderful sound. The band swings pretty nicely, I think. I can't understand, though, how Vido is on it if it's a new recording. Except for his use of nursery rhymes at the beginning, the trombone player sounded very good. I don't know who it is. The drummer might be Mel Lewis. I'd give it three stars.

3. **Duane Tatro. Turbulence (Contemporary).** Bill Holman, tenor; Jimmy Giuffrè, baritone; Tatro, arr. and comp.

Well, the only one I think I can recognize on that record is Danny Bank on baritone—if it is Danny. Whether it's Danny or not, I'd like to say that Danny and Harry Carney are the only two that get that full, deep sound on the baritone. As far as the arrangement, the composition, it's nice enough; there's a lot of thought in it, but there's maybe too much thought and not enough emotion—not enough meat. It just goes on at the same level all the way through the arrangement.

I don't recognize the tenor player, and his solo didn't move me one way



Stan Getz

or the other. I'd have to listen to the composition a few more times to be moved either way by it. It's something you have to study—like listening to classical music—but it doesn't get across right away like a good jazz piece would. I'll give it two stars.

4. **Brother Matthew. The World Is Waiting for the Sunrise (ABC-Paramount).** Boyce Brown (Brother Matthew), alto, with Eddie Condon's band.

Well, that's good for a laugh. Anyway, we can strike that one from the records. I didn't find anything good on it—not even good Dixieland. I have nothing to say about it, unless I would tear it down some more, and why bother to do it? No comments on the alto. No stars.

5. **Chico Hamilton. Topsy (Pacific Jazz).** Buddy Collette, tenor sax; Carson Smith, bass.

On the basis of the bass player and the tenor player, who both were pretty nice, I'd give the record three stars. There's nothing much to it either way. I don't think. There's not much I can say about it. I don't know the group nor the tenor player, but I'm reminded of west coast jazz by it. I keep thinking of Carson Smith and Chico, but I haven't the slightest idea who it is.

6. **Elliot Lawrence. Is That a Fact? (Fantasy).** Johnny Mandel, arr. and comp.; Al Cohn, Zoot Sims, tenors; Sol Gubin, drums.

Well, on the basis of the tenor saxes, we'll give it five stars. It must be Al Cohn and Zoot Sims. It swung nicely for a big band—might be Elliot Lawrence. It was a Basie-type thing that Basie could probably do better, but for the saxophonists, five stars—for Al Cohn and Zoot Sims. Was that Tiny on drums? The tune... I heard it before, but it sounds like something either Tiny could write or Johnny Mandel or Al. It has to be one of the three. Was that Tiny on drums?

7. **Red Mitchell. Will You Still Be Mine? (Bethlehem).** Conte Candoli, trumpet; Joe Maini, alto and tenor.

I've never heard the record before,

but I believe I know the saxophonist at least, because I've played with him. Sounds like Joe Maini playing both instruments. I don't care for how he's sounding or what he's playing too much at all. It might be Candoli or Jack Sheldon on trumpet. The bass player had a lot of energy on that—so much energy that he just sort of wouldn't let it settle. He swung very well, but a little bit too much on top of the beat. Joe Maini plays better alto, I believe, than tenor, if that is Joe. I'll give it two stars.

8. **Ted Heath. I Didn't Know What Time It Was (London).** Don Rendell, tenor.

The best thing about that record was the way it was recorded. The band itself got a good sound. I don't know who it is; I haven't the slightest idea. The tenor player doesn't impress me; it doesn't move me. The arrangement was too fast for my taste or for that number anyway. One star.

9. **Flutes and Reeds. Stereophonic (Savoy).** Frank Wess, flute; Jerome Richardson, tenor; Hank Jones, piano; Kenny Clarke, drums; Eddie Jones, bass; Ernie Wilkins, arr. (Two flutes in first chorus.)

The three flutes are very good, and the solo flute, whoever it was, was very nice. I like the drummer, the bassist, and the pianist. The recording is pretty good, too. Give it three stars.

10. **Jackie McLean. Up (Prestige).** Donald Byrd, trumpet; Elmo Hope, piano; McLean, alto, Art Taylor, drums.

That's a very good try, but that music only sounded great with the master, Bird, playing it. I don't know who that is except possibly Max Roach on drums. On the basis of that, I'll give it three stars.

The main thing wrong was that it just wasn't done as musically as Charlie Parker and Dizzy would have done it. That's very hard music to make sound good musically besides having that thrilling feeling. It had more meat on it than most of the records we've been listening to this afternoon, but it's so hard to play that music, swing hard, and still do it with that musicianly touch that Bird had.

Afterthoughts by Stan

Oh yes, this Toshiko in Boston plays well, and, of course, this pianist that I've been working with lately, Dave McKenna, really is fine; Leroy Vinnegar on bass—there's a good boy who's coming around.

I like Gerry Mulligan's sextet very much—what I've heard on records. I never did get to hear it in person—I was in Europe at that time. And, of course, there'll always be John Lewis. As far as I'm concerned, he's one of the backbones of modern jazz.

How do I feel about atonal jazz? I guess I'm a reactionary, because I don't care for it unless it can be done by somebody who is real clever and who's still going to have all the emotion you need for jazz, plus that thought of the written music.

Why Fidelity?

By Michael Levin

WHAT DO YOU SAY to the raddled hag who shows you her devastatingly beautiful picture of 20 years ago and then points out how much better she looks now, thanks to make-up, hair dye, and whale bones?

Or what would happen to the art dealer who took a Renoir and "improved it just a touch, y'know" by enhancing the blues and pointing up the flesh tones?

Then again perhaps you have seen the magnificent parody of the advertising business where a couple of copywriters go to work on a politician's speech and despite his stubborn protests, try to get the "rough nonselling elements" out of his speech at Gettysburg?

TAKE ALL THREE of the above, mix well, and you may have some idea of how I feel about the Victor limited edition of Benny Goodman called *The Golden Age of Swing*.

Limited Benny's band was, but certainly Victor could have done better than glaringly expose all the band's weak spots in the process of remastering the sides.

Say the notes: "The sound on these records was enhanced (their italics, not mine) by the application of 'New Orthophonic' techniques and transfer methods which involved the extension of frequency and dynamic range. Master transfer from tape to disc was accomplished using a heated stylus to assure the smoothest possible groove and lowest over-all surface noise and an automatic variable pitch method to reproduce as closely as possible the enhanced sound tape."

"Enhanced!"

Oh, brother!

LET'S TAKE THE points as they occur. I have not had the time to check Victor on exactly what they did when they transferred the original 78s to these LP masters, which I freely admit I should have done, so I am limited to what my ear tells me.

However, when it comes to Goodman records, I claim to be something of an expert. I played my first professional job in 1935, started work as a music critic in 1936, and thus have literally grown up with Benny Goodman records (no, I am not old enough to be George Frazier's father).

Being a sanguine type, I bought the BG album expecting that I then would be able to jettison all the shellacs I have and save a lot of space, which, with 30,000 records, gets to be a bit of a problem.

Playing the album, I noted:

Echo chamber has been liberally applied. Result: the Goodman brass section which always was much too stiff and loud, sounds even more obvious. The Goodman rhythm section characterized by Gene Krupa's heavy scrubbing and Harry Goodman's hurried (so named because he was always scuffling to stay up with the rest of the band) bass sounds even weaker and tubbier than it did originally. There is just no bite at all to the rhythm on the dubbing.

WORST OF ALL, the best thing in the Goodman band, the reed section, has become completely lost in the wandering echos of the re-recording process. In the face of the brass section's determined chuggery and the firmly wrought plumbing conceived by the rhythm, the only thing of grace in the original BG band was the reed work led by Hymie Schertzer, and these records completely obscure it.

I grant you there are more highs on the LP sides than there were on the shellac sides. But the presence, the band's flavor, is completely different and completely lost, and it sadly damages the musical effectiveness of these sides.

Let me give you a forinstance. A friend of mine in New York several years ago was recording the Charlie Barnet band. He proudly set up a date where with suitable studio resonance you got very sharp big-hall sounds for the brass and reeds and a wide full bass sound—and the band sounded smudgy.

For the next date, he was persuaded to dead-mike the band. That is, we gave the brass and reeds very close intimate presence rather than trying for the big-hall resonant sound. The result was much better records—the Barnet style of sound and arranging was suited to the dead-hall recording techniques of the '30s rather than what is done today.

THERE WAS A time in the '30s when I used to win \$5 bets by listening to disc jockey shows and picking whether a record was a recording or a transcription just by listening for five seconds. The trick was quite simple:

All the record companies, particularly Victor, used dead-hall, close-miked recording setups ("the customers prefer jukebox bass") while the transcription companies used more modern, live-sound setups.

Capitol was the first company to get a really modern sound into jazz recording while Victor didn't start to make changes in its classical recording methods until the FFRR methods of London Decca caught hold. I remember Victor triumphantly ran a test of the reviewers' ears in 1942 and conclusively established the fact that all of us confused "high frequency" (London Decca's claim) with resonant, live-hall recording. This was true, but since at that time Victor practiced neither consistently, this didn't leave them much better off.

Since the Goodman records were made with a dead sound; since the Goodman band itself was strongest in the middle range, why in heaven's name did they have to "enhance" the records by destroying the nicest quality they had—the warm float of the reeds and the soft strum of Allan Reuss' guitar.

PART OF THE trouble, of course, lies with Victor's original recording methods. Not only was the sound dead but very often the balance also was very, very badly done. If you don't think so, listen to *Ti-Pi-Tin* made in 1938 with Walter Page on bass, Freddie Green, and Lionel Hampton on drums where on both the shellac and the LP reissue, the rhythm section sounds like it was recorded on fudge.

But this is not the whole trouble. The re-recording has "enhanced" a great many of the difficulties in the

Rudolf?

New York—A well known young male singing stylist seated at Lindy's bar with a songplugger was bemoaning the dearth of talent among today's crop of singers:

"The only two singers worth a damn today are me and Bing."

The plugger: "Bing who?"

Knocky Parker At Piano For Doc Evans Concert

Chicago — Prof. John (Knocky) Parker will be on piano in the Dixieland band that cornetist Doc Evans will bring from Minneapolis June 30 to play a concert at the Glenbard firehouse in suburban Lombard.

Now teaching in the English department at the University of Minnesota, Parker is known for his ability to recreate the styles of most of the major ragtime pianists. The concert is one of a series of Dixie bashes that have been promoted at the firehouse in past months by Gus Allen and Buck Miller.

original recording. It also has drowned a great many of the good things the band did. For example the lyrical version of *Can't We Be Friends?* with reeds backing Goodman. And when it comes to the heated stylus cutting down noise, listen to version of *Sugar* they have on this record! It has an extremely precise gritty sound, the kind of thing you get when someone sprinkles the master with sand.

I was so amazed by the whole sound of these records that I lined up the original recordings on one turntable changer and the LPs on another and switched back and forth for a group of friends. In every case, they picked the LPs as being the "old shellac" and remarked on how wonderful it was Victor had been able to improve them that much!

Just for another test, I took my shellacs, transferred them to tape flat (no "enhancement") and made acetate dubs. They won hands down over the LPs in another comparison test.

IF ANYONE IS interested, the playback equipment is Thorens changers with Fairchild 225 cartridges, a Scott 121-B preamp coupled to a 75-watt modified Scott amplifier, driving the Bozak 310 (six-horn, eight-tweeter) unit and the Altec-Lansing 604C in a 10-cubic-foot baffle.

I'm not accusing Victor of willful negligence. But it does seem to me that in "enhancing" these records, they lost sight of what the original shellacs had and what the band's sound consisted of. High frequency for high frequency, dynamic range for dynamic range is meaningless. Also the heated stylus and variable pitch to my knowledge were developed by Bobby Fine and not by the Victor engineers. At least he was using it in 1948—so it ain't "new!"

My request to Victor: Give me my old hags unadulterated, my Renoirs untouched. After all, it still is true that it's not the sound and the fury, it's the playing that's the thing.

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Strictly Ad Lib

(Jumped from Page 6)

No group was set at presstime to follow Bud Shank into the Haig, though Jack Millman's quintet was considered a possibility.

Andre Previn moves to S. F.'s Black Hawk after his current stint at the Encore . . . Herbie Steward has joined drummer Rick Jones' new quartet, set to open this week at west L. A. Guys & Dolls . . . Jack Costanzo took a new octet with Eddie Cano on piano into new Santa Monica Blvd. spot, the Seville . . . Sir Charles Thompson's new trio is working Wednesdays through Sundays at the Club Cosmo on Adams . . . Ralph Sharon opened June 8 with a new trio including Don Payne, bass, and Tom Albering, drums, at the Castle restaurant.

WAXED NOTES: Bing Crosby, now free from exclusive ties with Decca, has cut an album for Norman Granz' Verve, under direction of Buddy Bregman . . . Shelly Manne & His Friends is title of his newest for Contemporary . . . Sonny Clark signed with Bethlehem . . . A forthcoming Atlantic album may present a noted coast-based pianist, who had more than his share of trouble, in a startling comeback . . . Buddy Rich and DeFranco, along with Jimmy Rowles, Harry Edison, and Bob Stone cut an album for Norgren.

ADDED NOTES: The Claude Gordon band grabbed the brass ring at the annual Sacramento Food fair June 21-24 with swinging scores by Sammy Firman and Bob Willis . . . Charlie Barnet has Jackie Mills on drums in current Palladium stint. Luis Arcaraz comes in July 4 . . . The Dave Pell octet enrolled en masse in the newly formed Jazz Club of Hollywood . . . Bob Neel has replaced Frank DiVito on drums with the Pete Jolly trio . . . Bud Shank signed personal management pact with Chet Baker's manager, Joe Napoli.

—tynan

San Francisco

Luis Arcaraz played several one-niters in the bay area in early June . . . Lawrence Welk sold out the Civic auditorium with 8,000 customers for his one-niter June 4 . . . Bob Scobey is rumored as buying into the Zanziree and planning to rename it Storyville and feature a New Orleans decor . . . Erroll Garner had to postpone his opening 10 days at the Black Hawk because of an auto accident . . . Herb Jeffries subbed for ailing Roy Hamilton at the Macumba . . . Duke Ellington's opening at the Macumba was jammed. The line-up for the summer at the club is Scobey on June 26; Carmen McRae and the Australian Jazz quartet, July 6; Louis Jordan, July 27; Jeri Southern, Aug. 31; Louis Armstrong, Sept. 18. The Black Hawk is set until September with Andre Previn opening July 2; Stan Getz, July 17; Dinah Washington, Aug. 7, and Shelly Manne, Aug. 21 . . . The Fairmont is booked solid until January with Janis Paige opening July 24; Nat Cole, Aug. 21; Dorothy Shay, Sept. 25; Arthur Ellen, Oct. 16, and Ella Fitzgerald, Nov. 27. It looks like Sarah Vaughan will not play the Fairmont this year . . . The Hi-Lo's opened

at Fack's on Market St. June 1 for three weeks followed by the Four Freshmen and June Christy. The new Fack's on Bush St. is set for an end-of-June opening with Mel Torme . . . Red Nichols' four weeks at the Palace Corner was a success, and the spot is dickering for other attractions to follow on a quiet jazz kick.

—ralph j. gleason

Boston

Woody Herman's band and Japanese jazz pianist Toshiko Akiyoshi shared the stage at a jazz show in the Lynn Sports center sponsored by the North Shore Children's Friend society . . . Anita O'Day and Roy Eldridge went into Storyville for a happy week together. Shelly Manne's group preceded Anita and Roy, with Josh White and Julian (Cannonball) Adderly upcoming . . . Herb Pomeroy's big band, Cannonball and Toshiko are scheduled to highlight the jazz night presentation at the annual Boston Arts festival in the Public Garden . . . Herb journeyed to Keene, N. H., to participate in a concert with the Dick Fenno octet, the Chet Lavalley trio, and the Gene Carlson quintet in the high school auditorium.

Gisele MacKenzie did a week at Blin-strub's . . . Guy Lombardo played one-niters at the Hampton Beach Casino, N. H., and Rhodes-on-the-Pawtuxet in Rhode Island . . . Sammy Kaye did a week at the Starlight ballroom in Lynnfield . . . Tony Bennett sang for one night at the Commodore ballroom in Lowell . . . The roaring Pomeroy big band loads the Stables Tuesdays and Thursdays, with the augmented sextet holding forth the rest of the week . . . Toshiko, Shelly Manne and the Rev. Norman O'Connor highlighted the June meeting of the Teenage Jazz club.

—dom cerulli

Cincinnati

Localite Jim Thorpe, who's played bass for a number of big bands and combos, left the Pee Wee Erwin group to take over as road manager of the new Ray McKinley-Glenn Miller orchestra . . . The Four Freshmen are on tap for Moonlight Gardens in July . . . An array of jazz talent found Woody Herman's Herd following Stan Kenton's crew in successive one-niters at Buckeye Lake . . . With local musicians being headlined, the Nineteenth Hole is now swinging on a six-night-a-week jazz policy . . . George White's septet is gigging around town with recent dates at Castle Farm and the Sportsman's club . . . The initial concert in the park board's 1956 series will be kicked off July 1 at Eden Park with Hal McIntyre doing the honors. Benny Goodman's band stormed into Castle Farm for the first time in 18 years and gassed the capacity crowd of 2,700.

—dick schaefer

Philadelphia

Jazz in Jersey sessions at the Red Hill inn have expanded to a full week with the Woody Herman band currently the attraction. The Tony Luis trio, Bobby Newman, Norma Carson, and Terry Morel have been signed for summer appearances and the Duke Ellington band is scheduled to start the fall season . . . Recent weekend runs at the nitery have featured Lester Young,

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Beverly Kenney, Johnny Smith, Miss Morel, the Al Belletto sextet, and the first club appearance outside New York in several years for Lennie Tristano, whose trio included Charlie Mingus and Elvin Jones.

Stan Getz and Kenny Dorham's Jazz Prophets were recent headliners at Jack Downie's . . . Carmen McRae played her third Philadelphia room within as many months with an early June appearance at Pep's . . . Same for Ella Fitzgerald whose recent Chubby's appearance followed stands at the Celebrity Room and Pep's . . . Both Ella and Chris Connor have moved from the jazz rooms in town to the clubs featuring name record acts . . . University of Pennsylvania concert by Jimmy DePriest's 26-man band was well attended. The group featured Stan Kenton type of book with drummer DePriest contributing several original scores . . . Modern Jazz quartet and James Moody were recent Blue Note headliners.

—harvey husten

Montreal

A new jazz pianist has jumped out of local music circles to increasing acceptance. He's Reg Wilson, and he records for the Herald label. Until last month, nobody knew he existed. Now he's in great demand, partly because of his new 12" LP . . . Judy Starr is at the Hale Hakala . . . Bill Moodie's group is carrying on at the reopened Normandie room . . . Peter Barry's band is back at the Bonsoir room at Dagwood's.

Trumpeter Russ Meredith is now doing a Monday night Dixieland show over a local station . . . Don Aikman's band is at the Belmont amusement park dance pavilion on Friday nights while Stan Wood's plays there the rest of the time except Mondays . . . Teddi King followed Mel Torme at the El Morocco. Helen Halpin shared billing with Teddi . . . The Hamptoners are at the Montmartre . . . Pearl Williams has been held over at the Windsor Penthouse.

—henry f. whiston

Toronto

The Town Tavern booked Lester Young for a return visit in mid-June followed by Irene Kral, formerly with the Tattle-Tales. Both will be backed by the Norm Amadio trio . . . The new Peter Appleyard quartet with Herbie Helbig, piano; Hughie Currie, bass, and Bob Shuttleworth, drums, has opened a long engagement at the Club One-Two . . . Kai Winding and J. J. Johnson returned for a week at the Colonial in mid-June.

—roger feather

Jack Lewis Moves To Vik's Jazz Albums

New York—Jack Lewis, recently replaced by Fred Reynolds as head of jazz for RCA Victor, has been appointed music director for Vik Records, the Victor subsidiary formerly known as Label "X." As assistant to Herman Diaz, the label's over-all a&r chief, Lewis will handle pop singles, but he also will be in charge of Vik's jazz albums.

Feather's Nest

By Leonard Feather

STAN KENTON'S current band may well be the swingingest he has ever had, and his new records, made in New York recently, should be his best ever . . . I agree with every word of Nat's recent criticism of Jutta Hipp; moreover I can't understand why after all these months she's still using her fine drummer and bassist as accompanists, instead of really forming a trio . . . My idea of a first-rate modern valve trombonist is Maynard Ferguson . . . If the Basie library doesn't expand more often and more extensively than it has of late, it is conceivable that John Gillespie's new crew could become the No. 1 big band . . . Dave Brubeck's *The Duke* is one of the most attractive instrumental performances of the past year.

Think you're seeing things? Wondering whether you've turned to the wrong page or found my byline stuck on somebody else's column? Well, don't worry—that first paragraph was mine, all right, and the only reason you may have doubted it is the reason this particular column is being written: a column on the subject of preconceptions.

A preconception is similar, sometimes identical, to a prejudice. It may mean that a reader has fixed notions about the views of a critic, or about the value of an artist; it may also mean that the critic has similar mental blocks about the performer or the fan.

BECAUSE over a period of time many readers have seen views expressed that do not seem compatible with those voiced in the first paragraph above, they may have assumed, as so many impetuous readers do about so many things, that I am pro-Hipp or anti-Brubeck or pro-Basie and anti-Kenton, etc., etc. It seldom occurs to them that the critics try to maintain a pliable standard of values, one that enables them to approach each new work with an open mind.

True, you may approach a new record by A with the thought: "Well, I haven't cared for much of A's work in the past," but you are still ready, willing, and eager to be pleasantly surprised. You may pick up a new release by B with happy memories of everything else he has ever done, yet be prepared (if not exactly eager) to be disappointed and willing to admit it.

It seems to me that most of the honest critics, in jazz as in the other arts, are considerably more mature in this respect than some of the angry letter-writers whose immediate reaction to a detailed, reasoned analysis of any artist is: "Dear Sir, Who do you think you are writing like that about Pelvis Ghastly? Why, you're not fit to shine his blue suede shoes. Down with you and your dirty, rotten, unfair attacks; long live Ghastly! Signed, Anonymous."

IT IS LETTERS like these that convinced me long ago, as you may know, that criticism rarely succeeds in awaying the reader's views. The average fan clings to his ideas as to an umbrella in a driving storm; if he lets go, a shower of nasty opinions may rain down on his head and muss up his neat preconceptions.

A preconception is the mercury that turns a window into a mirror; it is the alcoholic glow you get from drinking the glass of Seven-Up that someone told you was champagne. It is the excitement you experience in a blindfold test, listening to your favorite singer, Pelvis Ghastly, before you find out that it really wasn't Pelvis at all, it was some guy you can't stand. (This paragraph is being written in the hope that it will make the *Block That Metaphor!* column in *The New Yorker*.)

PRECONCEPTIONS are dangerous; they can also spoil a good deal of honest enjoyment. Believe me, it makes me a lot happier to speak of the virtues of Stan Kenton and his orchestra, or to praise Maynard Ferguson for a good valve trombone solo, than to put them down for something else they did that I may not have dug. And in comparing Dave Brubeck's quartet with the Modern Jazz quartet, I would not try to establish a 100 percent case for or against either. I doubt whether I could ever make a good lawyer, for my values are never all black or white; the critical spectrum shows only many shades of gray.

Bear these thoughts in mind next time you hear a good performance by your pet aversion, or a bad one by your all-time favorite. Most important of all, bear in mind the fact that such phenomena can occur. Life without preconceptions is a lot more fun.

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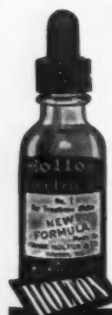


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Perspectives

By Ralph J. Gleason

THE NEWEST phenomenon in the strange, perverted taste of the American public played two shows in Oakland, Calif., the first weekend in June.

His name is Elvis Presley, and even though you may have seen him on television, you ain't seen nuthin', as the man says.

Presley drew a 50 percent capacity house of 3,000 assorted teenagers, curiosity seekers, and sailors to afternoon and evening shows in the municipal auditorium. The five major daily newspapers in the bay area all carried front-page stories on his appearance, and most of them quoted an Oakland policeman who said, "If he did that on the street, we'd arrest him."

THE "THAT" REFERS TO a series of exaggerated bumps and grinds which, particularly in the skin-tight, frontier pants Presley affects, undoubtedly earned the tag the San Francisco *Chronicle* pinned on him—"Elvis the Pelvis."

In a so-called musical performance, this type of performance is a little shocking, to say the least. His physical gyrations, complete to the inevitable curtain-clasping finale, so closely follow the burlesque routine that you must grant he has spent considerable time studying it.

Curiously enough for an overnight sensation, Presley knows exactly what he is doing onstage. He milks the audience dry and deliberately provokes the autograph hunters into storming the stage, plays to them unmercifully and abets their wildest screams with gestures and postures.

It is, frankly, sickening.

THERE CAN BE no quarrel with the right of a performer to make records. And even though we may deplore the taste of those who buy his records, we cannot deny them the right to do so.

There is, however, another thing here. Frank Sinatra, and the other swoon singers, merely sang. Frankie Laine had girls ask for his autograph on their naked shoulders. But the kids throw panties at this guy, and he asks for it.

I would not object to his singing. It's earthy and elemental and also real. But his performance is something else again. There he depends not so much on his voice as he does on his wiggles. He is selling sheer sex. We never have had a male exotic dancer before, but we do now. Let him sing and let them buy his records. But is it necessary for him to perform a cooch dance between phrases of a song in order to excite teenage girls?

I'M NO PRUDE, and I don't think rock and roll is a national menace. But I do think that Presley and his managers, astute and successful though they may be, should think twice about their practice of allowing him to perform such provocative actions in public.

It's bad enough that he scratches himself when and where he itches and picks his nose, but it's really disgusting to watch the rest of it.



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Down Beat

BG Sidemen

(Jumped from Page 16)

Raymond Scott, interspersed with teaching.

MOUSIE ALEXANDER, drums. Mousie hails from Gary, Ind., and was reared in Chicago. He served in the navy from 1942 to 1945 and played with the navy band. Made his professional debut with a local Chicago group following his discharge. Shortly after he became a featured member of Jimmy McPartland's band. He joined Marian McPartland's trio in 1952 and traveled with Sauter-Finegan from 1953 to 1955. Recently appeared with the Johnny Smith quartet.

Vocalist

MITZI COTTLE was born in Canonsburg, Pa., and comes from a highly musical family. Her grandfather, Milair Motte, was a trumpet soloist with symphonic and military bands. Mitzi attended school at the Muskingum college in New Concord, Ohio, where she played the lead in the annual school musical. After two years at Muskingum she transferred to Carnegie Tech as a music major. Her first band experience was in her college days as she took a job on the side with Amby Armbruster's band to help cover expenses, and that was her only band experience prior to joining Goodman.

Musician Disc Loot Tops \$3,700,000

New York—Record dates in 1955 brought earnings of more than \$3,700,000 to musicians working record sessions. According to the president's report to the 59th annual convention of the American Federation of Musicians, recently made available, the figures represent phonograph records pressed from the masters made under the provisions of the contract entered into Jan. 15, 1954, and are from reports submitted from the various record companies on records made from Jan. 1, 1955, to Dec. 31, 1955.

The breakdown follows:

Number of sessions, 6,862; number of man appearances (sidemen) 55,860; number of man appearances (leaders) 7,105; number of hours of employment, 20,537; number of masters recorded, 23,339; number of pressings sold, 199,048,121. The total earned by leaders for the year was \$752,272.45, and the total earned by sidemen was \$3,076,533.10.

Welk Sells Out In Northwest Dates

Hollywood—Lawrence Welk's recent five-day sally into the northwest furnished additional proof of his drawing power.

The first two nights, in Sacramento and San Francisco, drew a whopping \$38,000 gross and sellouts. Within hours of the announced forthcoming attraction in Spokane, SRO signs were out for a gross of \$26,583.

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DOWN BEAT

By Hal Holly

FILMS IN REVIEW: *That Certain Feeling* (Bob Hope, Eva Marie Saint, George Sanders, Pearl Bailey). This is a very good comedy in which Hope comes close to a relatively straight role as ghost-cartoonist for an upper-echelon syndicated artist, Sanders.

Though not strong on the musical side, three revival songs are neatly interpolated, essentially for Miss Bailey. They are *That Certain Feeling* (George and Ira Gershwin), *Hit the Road to Dreamland* (Johnny Mercer and Harold Arlen), *Zing Went the Strings of My Heart* (James Hanley). Miss Bailey shines to the utmost in every line and gesture, but her role, prominent as it is, is not the one she—and her fans (count this reporter among the most enthusiastic)—have been waiting for.

MAIL BAG: Earle Atwater, Washington, D. C.—Gloria Wood (Hey, Bellboy) did Jeanmaire's vocals in *Anything Goes*. Yes, Buddy Clark ghosted vocals for Jack Healy. But as to Lynn Bari's vocal double in *Sun Valley Serenade* and *Orchestra Wives*, that's going just too far back. No one seems to remember.

Sgt. K. T. Upton, APO, San Francisco—The Red Nichols Story, with Red soundtracking his own solos for Danny Kaye in the title role, is still listed as "definite" on the Paramount production schedule, but no starting date has been set.

ON AND OFF THE BEAT: Eileen Wilson is doing Sheree North's vocals in the 20th-Fox Buddy De Sylva biofilm, *Best Things in Life Are Free* (Gordon MacRae, Dan Dailey, Ernest Borgnine) . . . Allen Stanley of New York, where many scenes were shot, coached Henry Fonda for his role as Stork club bass player Manny Balestrerero in Warners' true-to-life filming of his story, *The Wrong Man* . . . Now that they are united again, an Andrews Sisters biofilm is in the works. As now planned the girls will do the soundtracking, with Susan Hayward, Donna Reed, and Eva Marie Saint first choice for the visual roles of Patti, La Verne, and Maxene in that order . . . Eddie Fisher and Debbie Reynolds have reported to RKO for prerecording of the Joe Myrow-Mack Gordon songs selected for their first co-starrer, *Bundle of Joy*, with platterdom's Hugo Winterhalter in charge of conducting and arranging. (And, yes, the title turned out to be prophetic—November.)

Salvatore Baccaloni, one of the big names from the Metropolitan Opera roster (basso), makes his screen debut in a nonsinging, comedy role in Columbia's Judy Holiday starrer, *Full of Life* . . . Singer Norman Brooks, once under contract to 20th-Fox but given no assignments, finally drew a part. He'll portray, vocally and visually, the late Al Jolson in a sequence in the *Best Things in Life Are Free* . . . Rossano Brazzi, the Italian heartbeat, co-starring with June Allyson in Universal-International's *Interlude*, filming in Munich, Germany, plays the role of a noted symphony conductor. The soundtrack will be well weighted with heavy music . . . Jerry Gray and band toplining a musical featurette for U.-I. Same short features Guy Mitchell, the *Four Freshmen*, and Dolores Hawkins.

Add list of musical biofilms set for early production: *Lonesome Road*, a Desi Arnaz starring-and-production project with Desi enacting the role of Gene Austin to soundtrack recorded by Austin, top-bracket platter star of the '20s . . . The Mary Kaye trio, who will draw star billing in *Cha Cha Cha*, a Sam Katzman, Columbia release Latin-rhythm opus, also featuring the Perez Prado and Luis Arceraz bands, signed a three-year contract with Katzman calling for minimum of one picture a year . . . Julie London, completing role in *The Great Man* with Jose Ferrer, et al at U.-I., was signed by Jeff Chandler for co-starring part in his upcoming independent production, *Drango* . . . Paramount is starring Teresa Wright in a film version of *The Search for Bridey Murphy*. Suggested theme song: *Trance with Me, Henry*.

Radio And Video

By Jack Mabley

LISTENING TO COMMERCIAL RADIO runs in cycles for many who combine a sensitive ear with a curiosity about what's going on in the world. I'll go for weeks, tuning in regular radio stations and piling up wonderment, bewilderment, and finally resentment at the popular music. Then the resentment explodes, and off goes the radio for months.

After a spring or summer of treating the aural senses to conversation, phonograph records, and FM, I get curious again. I read the trade papers. What is



Mabley

"Cates Stolf?" Is Nervous Norvus a new ailment, a Pittsburgh baseball fan, or what? What is a Gogi Grant? Is *Moonglow* and *Picnic* that I see at the top of the record lists any relation to *Moonlight and Roses* or is it that pretty tune from a generation back?

Curiosity has got me back in front of the radio, of course, and *Moonglow* turns out to be a lovely adaptation of the old song, Gogi Grant is a loud singer, and Nervous Norvus I haven't caught up with yet.

WE'RE ALWAYS LOOKING FOR TRENDS in music. Is it time yet for the bands to come back strong? Has rock and roll run its course? Is the fad for bad songs shouted by musical illiterates finished?

Moonglow and *Lisbon Antigua*, and a few like them were musical and instrumental and certainly reflect a vast improvement in mass taste. I was startled to read an opinion by Howard Miller, a Chicago disc jockey who has done as much as any man in his vicinity to perpetuate mediocrity by a constant adherence to the "top 10" religion. He plays them over and over and over. But he wrote a couple of weeks ago:

"Those of us who took a positive stand against the short-sighted policy of the record makers in saturating the music market with rock 'n roll have had our opinions confirmed as correct. Today the record business is suffering as big a decline as it has experienced in the last five years. I think it is largely because the bosses were out chasing what they thought was the fast buck and left the solid buying market with too few good records in which customers could invest their money."

WELL, THIS FELLOW IS SUPPOSED to have the ears of the teenagers and vice versa. He now says of the noises which he has been ceaselessly hurling at his customers: "Once the record buyers had their ears jammed with the discordant sounds of bad records . . ."

After so many false alarms, could there finally be a valid trend among the youngsters toward musical music?

Jack Lazare runs *Milkman's Matinee* on WNEW in New York and won't play rock and roll. In a recent communication, Lazare remarked simply, "Today's popular music is certainly in one of the most abominable states it has ever been in." He must listen to commercial radio the way I do. He checked the top 10 charts two months ago and found he had never heard three of the 10.

"I'm not proud of this," he says. "It's too bad that I have to be a part of an ill music business that engenders a situation such as this. However, I think the flag is up. Things are getting better, not worse. While bands per se are not coming back as fast as we would like, instrumental record music is."

"ANYWAY, I'M NOT RAISING any banners for or against, but I find that leaving out what I (and my audience) think is the 'bad element' of today's popular music does more of a job than its inclusion with a lot of preaching."

How we want to believe that Miller is right and that Lazare will prevail! You think that maybe some progress is being made and then you hear Teresa Brewer sing *Sweet Old-Fashioned Girl*, and the old agony sets in.

Well, I'm going to hang on this cycle at least until I hear Nervous Norvus. I wonder what will happen then.

Piano
Five-Piece
Arrangement

music

on the

Up beat

Down Beat

Part II

Chicago, Illinois

Jelly Roll Morton Piano Style

See Text
Page 39

Fast

mf

ff

loco

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Pease Shows Piano Style Of Morton

By Sharon A. Pease

CURRENT INTEREST in basic musical forms has resulted in numerous requests for a column devoted to one of the earliest and most influential piano stylists, the late Ferdinand (Jelly Roll) Morton.

This fabulous character's career began in the old Storyville section of New Orleans and was climaxed by his recorded memoirs for the collection of folk material in the Library of Congress. The collection is available in 12 Circle LP albums.

Space will not permit telling the colorful life story of Morton. However, a full account may be found in the book *Mr. Jelly Roll* written by Alan Lomax (Duell, Sloan & Pearce, New York City).

REGARDING THE days of his youth, Lomax quotes Jelly Roll as saying "... So in the year of 1902 when I was about 17 years old, I happened to invade one of the sections where the birth of jazz originated from ... The Frenchman's on the corner of Villery and Bienville ... It was only a back room, but it was where all the greatest pianists frequented after they got off from work in the sporting houses."

New Orleans described in *Creole Sketches* by Lafcadio Hearn as the city that drew wandering souls—"The natives of India and Japan, Chinese and swarthy natives of Manila; children of South America; subjects of the sultan and sailors of Ionian sea." It was the real melting pot of the United States and the fitting locale for the embryonic development of a new national music.

The example on page 37 is a transcribed version taken from Morton's Emm Ess recording (No. 111B) of James Scott's famous *Climax Rag*. The original version is available in *The Ragtime Folio*, one of the Morris-Mayfair-Melrose series of famous blues, stomps, and ragtime.

THIS COMPOSITION was a favorite New Orleans dance closer. The example clearly illustrates many of the famous Jelly Roll characteristics, especially his florid, melodic variations, solid syncopated left hand, and chromatic passing basses.

Morton was an important figure in the early struggle of the development of American dance music. He and his contemporaries forged, with little knowledge and great determination, a firm basis for popular music. Jelly Roll was a great force in the artistic revolt that resolved the conflicting old world values and set refreshing art standards for the new world.

Fortunately Lomax, through his Library of Congress recordings and book, has preserved the historical data of Morton's era.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, 1333 E. Almeria Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

Folio Review

How To Build a Dance Band by Ralph Flanagan is described as "a comprehensive method to prepare musicians for dance orchestra participation, especially designed for school musicians who wish to organize a dance band." Publisher is Southern Music company, San Antonio 6, Texas. The piano-leader folio is \$2 while the books for 1st Eb, 2nd Eb, 3rd Bb, 4th Bb saxophones, Bb clarinet, bass, drums, guitar, 1st, 2nd, 3rd trombones, and 1st 2nd, 3rd trumpets are \$1 each.

"It is assumed," says Flanagan in the preface, "the students already have studied a certain amount, thereby having a fair knowledge of the instruments, and that they have played in marching bands, concert bands, and other groups. They should bear in mind that this method pertains to playing music for dancing."

FLANAGAN IS careful to make even more precise later that "this method is not concerned with teaching the young musician to play the instrument; nor is this an attempt to teach the fundamentals and principles of playing or writing or arranging music. The main objective is to make the dance orchestra sound good, and since the purpose of a dance orchestra is to play for dancing, the music should make the dancers want to dance!"

Accordingly, Flanagan begins with a chapter on tone and tune that contains, as do all the chapters, exercises to be done first by each instrument alone, then by each section alone, and finally by the entire orchestra. Rhythm instruments are to be added last (the old Benny Goodman rehearsal practice). In this chapter and throughout the folio, Flanagan stresses the essential of good playing in a big band context—"at all times, each musician should listen carefully to the player next to him and should try to match his tone to that player."

A chapter on tempo and time follows and the third is on syncopation. There is also a set of studies preceding complete Flanagan arrangements of Saint-Saens' *The Swan*, Dvorak's *Largo*, and Drigo's *Serenade*. A professional bandman confirmed my own opinion that this series is a very good beginning cohesive agent for exactly the audience Flanagan specifies—"school musicians who wish to organize a dance band." My only criticism is that, if possible, it would have been more valuable for a standard or two or a Flanagan original to have been included in the arrangements section.

—nat

Doodlin'

The complete five-piece arrangement of *Doodlin'* that begins on page 38 was composed and arranged by Horace Silver. It may be heard on the soon-to-be-released *Horace Silver and the Jazz Messengers 12" LP on Blue Note (No. 1518)*. *Doodlin'* is copyrighted by Silhouette Music, Inc., and is used with their permission.

Percussionist Is More Than Just Drummer

By Remo Belli

DEVIATING SOMEWHAT from the how-you-should-do-it type of column, I would like to point out a subject that has been stressed before but somehow doesn't seem to have much effect on the person reading it. It goes like this:

To earn and deserve the title of percussionist is by no means a small task. It is without a doubt a time consuming endeavor. To master any one of the instruments in the field is difficult enough. To be able to play all of them well automatically calls for many hours of serious studying and practice.

I have the pleasure of being in constant contact with the beginner as well as a great many professionals playing actively in every phase of the music business. With few exceptions, the active professional has a good idea of what's happening in the orchestra musically as well as knowing just how correct the tempo is.

WHETHER PLAYING in the jazz idiom, symphonic repertoire, or in the ever-changing studio type of music, the successful drummer possesses this musical knowledge.

For instance in the jazz idiom, where it isn't necessary for the drummer to have a general working knowledge of music, some of the greatest swingers ever could easily sit down at the piano and produce some very interesting music.

It is common knowledge that if your sights are set on a symphonic or studio career, a thorough understanding of the rudiments of music is of absolute necessity.

I suggest wholeheartedly to anyone studying drums to make his way to vibes, marimba, or xylophone and get the basic rudiments of music right along with the rudiments of drumming.

I HAVE OBSERVED here on the west coast some of the younger drummers who are gradually moving into more important positions. Every one of these drummers either has had some previous training on another instrument, such as vibes, or has made it a point to buckle down and learn them.

At one time or another in the career of any profession, one's thoughts turn to the serious business of earning a living. Sooner or later it is "How much can I make?"

Stop and think for a moment what kind of a goal you have in mind. Do you expect to work all of the so-called joints for the rest of your life? Or would you rather find yourself in the position where you can demand and deserve a high salary?

It is of great importance that the person contemplating entering the percussion field should realize that there is more to it than a few ra-ta-ta-tas.

Composed and Arranged by
HORACE SILVER

TENOR SAXOPHONE

Bounce (A)

The musical score for 'Bounce (A)' is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte). There are also performance instructions like 'Bounce (A)' and 'SOLO Twelve Bar Blues' with corresponding bar lines and repeat signs. The score is a single melodic line.

DOODLIN'

Composed and Arranged by

Composed and Arranged by

DOODLIN'

Composed and Arranged by
HORACE SILVER

BASS

DOODLIN'

Composed and Arranged by
HORACE SILVER

DRUMS

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'moderate' and the style is 'Swing'. The score is divided into several measures, each containing a measure number (1 through 12) and a bar line. The first measure is marked with a 'Bounce' symbol (a circle with a vertical line through it) and a 'moderate' tempo marking. The second measure is marked with a 'moderate' tempo marking. The third measure is marked with a 'moderate' tempo marking. The fourth measure is marked with a 'moderate' tempo marking. The fifth measure is marked with a 'moderate' tempo marking. The sixth measure is marked with a 'moderate' tempo marking. The seventh measure is marked with a 'moderate' tempo marking. The eighth measure is marked with a 'moderate' tempo marking. The ninth measure is marked with a 'moderate' tempo marking. The tenth measure is marked with a 'moderate' tempo marking. The eleventh measure is marked with a 'moderate' tempo marking. The twelfth measure is marked with a 'moderate' tempo marking. The score concludes with a double bar line.

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Band Routes

DOWN
BEAT

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 140 E. 54th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1811 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Buffalo, N. Y., h
Alexander, Tommy (Moonlight Gardens) Cincinnati, Ohio, 7/6-13, b
Anthony, Ray (On Tour—West Coast) GAC
Autry, Bill (All Baba) Oakland, Calif., b
Back, Will (Broadmoor) Colorado Springs, Colo., h
Bair, Buddy (Dutch Mill) Lake Delavan, Wis., 7/7-13, b
Barlow, Dick (Drake) Chicago, h
Barnet, Charlie (Palladium), Hollywood, Calif., out 7/1, b; (Avalon Casino) Catalina, Calif., 7/2-9/2, b
Bartley, Ronny (Frontier Days) Cheyenne, Wyo., 7/23-25
Basie, Count (Birdland) NYC, 7/6-25, nc
Beecher, Little John (On Tour—South) NOS
Bello, Dan (On Tour—Midwest) GAC
Benke, Tex (Elitch's Gardens) Denver, Colo., 7/4-16, b
Borr, Mischa (Waldorf-Astoria) NYC, h
Boyd, Eddy (Palms) Hallandale, Fla., out 7/1, nc
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—West Coast) ABC
Byers, Verne (On Tour—South) NOS
Butterfield, Billy (On Tour—East Coast) MCA
Cabot, Chuck (On Tour—Southwest) NOS
Calame, Bob (On Tour—Midwest) NOS
Carle, Frankie (On Tour—California)
Carter, Tony (Stardust) NYC, b
Caylor, Joy (On Tour—Tokyo; Korea) GAC
Clayton, Del (On Tour—Midwest) NOS
Cross, Bob (Statler) Dallas, Texas, h
Day, Richard (Harrah's) State Line, Nev., in 7/18, rh
De Hania, Al (Seaside Park) Virginia Beach, Va., out 5/3/56, b
Duke, Johnny (Town Club) Corpus Christi, Texas, pc
Dunham, Sonny (On Tour—East) GAC
Eberle, Ray (On Tour—South) MCA
Elgart, Les (On Tour—East Coast) MCA
Ellington, Duke (On Tour—East and Canada) ABC
Engro, Johnny (Elmo) Billings, Mont., nc
Ennis, Dave (Alpine Village) Cleveland, Ohio, nc
Faith, Larry (New Horizon) Pittsburgh, Pa., nc
Featherstone, Jimmy (On Tour—Midwest) OI
Ferguson, Danny (Shalamar) Fort Walton Beach, Fla., rh
Fielda, Shep (Shamrock-Hilton) Houston, Texas, in 7/5, h
Fisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (Aragon) Chicago, out 7/17, b; (Roosevelt) New Orleans, La., 7/18-8/16, h
Galante, Al (Lakeside Amusement Park) Denver, Colo., b
George, Chuck (Ricardo's) Reading, Calif., out 7/7, r
Goodman, Benny (Berkshire Festival) Tanglewood, Mass., 7/6-11
Harris, Ken (Shamrock Hilton) Houston, Texas, out 6/4, b; (Pleasure Pier) Galveston, Texas, 7/13-26, b
Herman, Woody (Steel Pier) Atlantic City, N. J., 6/29-7/5, b; (New Lagoon) Salt Lake City, Utah, 6/23-28, b
Hummel, Roger (Ciro's) Columbus, Ohio, nc
James, Henry (New Lagoon) Salt Lake City, Utah, 7/3-17, b
Jerome, Max (Edison) NYC, h
Jones, Spike (Moulin Rouge) Hollywood, Calif., out 8/12, nc
Kaye, Sammy (On Tour—East Coast) MCA
Kenton, Stan (Steel Pier) Atlantic City, N. J., 7/27-8/3, b
King, Henry (On Tour—Chicago Area) MCA
Kisley, Steve (Statler) Washington, D. C., h
La Salle, Dick (Back Stage) Phoenix, Ariz., r
Buddy, Laine (On Tour—Midwest)
Lane, Eddie (Roosevelt) NYC, h
Lewis, Ted (Waldorf-Astoria) NYC, 7/2-8/4, h
Long, Johnny (Castle Farm) Cincinnati, Ohio, 7/13-19, b

Love, Preston (On Tour—Midwest) NOS
Lurie, Dick (Pin Wheel) Cleveland, Ohio, rh
Maltby, Richard (Steel Pier) Atlantic City, N. J., 7/13-19, b
Marler, Ralph (Aragon) Chicago, out 7/4, b
May, Billy (Steel Pier) Atlantic City, N. J., 7/6-13, b; (Moonlight Gardens) Cincinnati, Ohio, 7/27-8/3, b
McKinley, Ray (On Tour—East)
McIntyre, Hal (Peabody) Memphis, Tenn., 7/16-29, h
Mercer, Jerry (On Tour—East) GAC
Mooney, Art (Aragon) Chicago, 7/15-8/12, b
Morrow, Buddy (Idora Park) Youngstown, Ohio, out 7/8, b; (Steel Pier) Atlantic City, N. J., 7/20-27, b
Munro, Hal (Milford) Chicago, b
Mozian, Roger (On Tour—East) GAC
Neighbors, Paul (Elitch's Gardens) Denver, Colo., 7/18-30, b
Pastor, Tony (On Tour—Midwest) GAC
Pepper, Leo (On Tour—Texas) GAC
Phillips, Teddy (Pleasure Pier) Galveston, Texas, 6/29-8/20, b
Price, Lloyd (Ebony) Cleveland, Ohio, 7/16-23, rh
Ragon, Don (Wort) Jackson, Wyo., out 7/13, h
Rank, George (Melody Mill) North Riverside, Ill., 7/4-8/1, b
Reed, Tommy (Muehlebach) Kansas City, Mo., indef., h
Regis, Billy (On Tour—West Coast)
Reichman, Joe (Muehlebach) Kansas City, Mo., 7/20-8/17, h
Rudy, Ernie (Roosevelt) New Orleans, La., out 7/18, h
Sands, Carl (Vogue) Chicago, b
Sauter-Finegan (On Tour—South East)
Sedlar, Jimmy (Tin Pan Alley) NYC, nc
Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (On Tour—East and West)
Still, Jack (Pleasure Beach) Bridgeport, Conn., out 8/3, b
Stratner, Ted (Plaza) NYC, h
Sudy, Joseph (Pierre) NYC, h
Thornhill, Claude (Cavaller) Virginia Beach, Va., 7/27-8/3, h
Towles, Nat (On Tour—South) NOS
Troupe, Bobby (Castle) Los Angeles, r
Waples, Buddy (St. Anthony) San Antonio, Texas, h
Watkins, Sammy (Statler) Detroit, Mich., h
Weems, Ted (On Tour—West Coast)
Welk, Lawrence (Aragon) Ocean Park, Calif., b
Williams, Billy (Town) Corpus Christi, Texas, out 7/1, pc
Williams, George (On Tour—East)

Combos

Adderly, Julian "Cannonball" (Showboat) Philadelphia, Pa., out 6/30, nc; (Basin Street) NYC, 7/3-15, nc
Alberti Bob (Tony Pastor's) NYC, nc
Alfred, Chuz (Terrace) East St. Louis, Ill., nc
Allen, Henry "Red" (Metropole) NYC, cl
Armstrong, Louis (On Tour—East) ABC
August, Jan (Sheraton Astor) NYC, h
Austin, Sid (Small's Paradise) NYC, 7/10-24, nc
Australian Jazz Quartet (Jazz City) Hollywood, Calif., out 7/3, nc
Baker, Chet (Preview) Chicago, out 7/8, nc; (Jazz City) Hollywood, Calif., 7/6-19, nc
Bel-Aires Trio (Cactus) Victoria, Texas, pc
Bell, Freddy (Riverside) Reno, Nev., 7/6-8/1, h
Blue Chips (Tropics) Dayton, Ohio, 7/9-22, nc; (Colonial) Toronto, Canada, 7-24-8/5, nc
Bredice, Louis (Adolphus) Dallas, Texas, h
Brown, Charles (Farmdell's) Dayton, Ohio, out 7/16, nc; (Gleason's) Cleveland, Ohio, 7/23-29, cl

Brubeck, Dave (Zardi's) Hollywood, Calif., 7/20-29, nc
Bryant, Rusty (Carr's Beach) Annapolis, Md., 7/13-15, rh
Buckner, Milt (Harlem) Atlantic City, N. J., cl
Campbell, Choker (On Tour—West Coast) SAC
Carroll, Barbara (Baker's Keyboard) Detroit, Mich., 7/2-28, cl
Chapman, Chat (Governor) Jefferson City, Mo., h
Charles, Ray (On Tour—South and West Coast) SAC
Clark, Billy (Farmdell's) Dayton, Ohio, 7/26-28, nc
Cole, Cozy (Metropole) NYC cl
Condon, Eddie (Condon's) NYC, nc
Culley, Frank (Brass Rail) London, Canada, 7/16-28, nc
Davis, Bill (Pep's) Philadelphia, Pa., 7/3-7, nc; (Flamingo) Pittsburgh, Pa., 7/9-21, nc
Davie, Eddie (Week's) Atlantic City, N. J., 7/20-8/2, nc
Davis, Miles (Crown Propeller) Chicago, out 7/7, nc; (Peacock Alley) St. Louis, Mo., 7/13-21, cl
Dee, Johnny (Rainbow) New Brunswick, N. J., rh
Doggett, Bill (Pep's) Philadelphia, Pa., out 6/30, nc; (Carr's Beach) Annapolis, Md., 7/6-8, rh; (Flame) Detroit, Mich., 7/13-19, nc
Domino, Fats (On Tour—West Coast) SAC
Duke, Billy (Golden) Reno, Nev., 7/20-8/16, h
Dukes of Dixieland (Preview) Chicago, cl
Ellis, Bob (Band Box) NYC, cl
Engler, Art (Golden) Reno, Nev., out 7/19, h
Four Freshmen (Pack's) San Francisco, Calif., 7/11-7/31, nc
Garner, Erroll (Zardi's) Hollywood, Calif., out 7/19, nc
Getz, Stan (Zardi's) Hollywood, Calif., out 7/12, nc; (Black Hawk) San Francisco, Calif., 7/17-8/5, nc
Gibbs, Terry (Preview) Chicago, 7/4-10, cl
Guitar Slim (Gleason's) Cleveland, Ohio, 7/16-22, cl
Hamilton, Chico (Rouge) River Rouge, Mich., out 7/3, cl; (Preview) Chicago, 7/11-24, cl; (Blue Note) Philadelphia 7/30-5/8, nc
Hawes, Hampton (Rouge) River Rouge, Mich., 7/18-23, cl
Hawkins, Erskine (Oyster Barrel) Quebec City, Canada, 7/9-15, nc; (Zanzibar) Buffalo, N. Y., 7/17-23, nc
Herman Lenny (Sahara) Las Vegas, Nev., in 6/26, h
Heywood, Eddie (Composer) NYC, 7/19-8/16, nc
Holmes, Alan (De Soto) Savannah, Ga., h
Hunt, Pee Wee (Sands) Las Vegas, Nev., in 7/26, h
Jacquet, Illinois (On Tour—Rock and Roll Show) 7/2-8/11, GG
Johnson, J. J. & Kai Winding (Basin Street) NYC, 7/17-30, nc
Jordan, Louis (On Tour—California) GAC
Lee, Jackie (Charlie Johnson's) Wildwood, N. J., in 6/29, rh
Little Walkin' Willie (Herman's) Atlantic City, N. J., in 6/29, nc
Little Walter (Orchid) Kansas City, Mo., 7/11-17, nc
McLawler, Sarah (Baby Grand) Wilmington, Del., 7/16-29, cl
McPartland, Marian (Composer) NYC, out 7/18, nc
Milton, Ray (Week's) Atlantic City, N. J., 7/13-19, nc
Modern Jazz Quartet (Cotton Club) Cleveland, Ohio, out 7/1, nc; (Basin Street) NYC, 7/17-29, nc
Monte, Mark (Plaza) NYC h
Morgan, Al (Steak House) Chicago, out 7/8, r
Morris, Joe (Palm's) Hallandale, Fla., 7/2-29, nc
Newborn, Phineas (Week's) Atlantic City, N. J., 7/6-12, nc
Nonbarian, Johnny (Limerlost) Houghton, Mich., out 9/6, h
Peterson, Oscar (Blue Note) Chicago, out 7/4, nc; (Gatineau) Ontario, Canada, 7/10-14, nc; (Basin Street) NYC, 7/17-29, nc
Powell, Bud (Birdland) NYC, in 7/26, nc
Powell, Chris (Pep's) Philadelphia, Pa., 7/16-21, nc
Prysock, Red (Paradise) Atlantic City, N. J., out 7/17, cl; (El Rancho) Chester, Pa., 7/18-23, rh
Rice, George (Syracuse) Syracuse, N. Y., h
Ronch, Max & Clifford Brown (Blue Note) Chicago, out 7/10, nc; (Jazz City) Hollywood, Calif., in 7/20, nc
Rocco Buddy (Hoffman Beach House) Point Pleasant, N. J., h
Roth, Don (Athletic Country Club) Dallas, Texas, in 7/11/56, pc
Salt City Five (Chanticleer) Baltimore, Md., out 7/1, nc
Shearing, George (Casino Royal) Washington, D. C., out 7/1, cl; (Basin Street) NYC, 7/13-16, nc
Smith, Jimmy (Hurricane) Pittsburgh, Pa., in 7/2-28, nc

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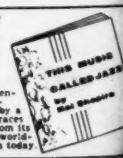
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